24 Charts

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October 1993

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Say it ... with Cross-Stitch

Small Things Count!

Recently my friend Marie surprised me with a gift of a Russian hand-painted pin. Marie said she immediately thought of me when she saw the pin. The pin has a figure of a woman holding a hoop and needle, stitching. I was overwhelmed with joy when I opened the package. That pin made me feel so special. (I'm wearing my new pin in my picture above.)

Editors and designers across the country met in Atlanta for the Society of Craft Designers seminar in June. During an afternoon outing we had a chance to shop for an hour. (An hour is like an appetizer to us "real" shoppers!) I came across what I thought was an unusual clown box. When I examined the box more closely, I found the top of the box was actually a pin and within the pin were earrings. Inside the box was another small clown on a chain. I thought of my friend Kay. She collects clowns of all kinds. I knew I had to get it for her collection.

I love to be on the lookout for items that will really be special to my family and friends. They don't have to be large items; in fact, most of the time they are very small and inexpensive. But they are special and unique to the person I'm getting them for.

As cross-stitchers, we have the opportunity to create something really special with our needle and thread. The projects don't have to be museum-quality or masterpieces in size. A bookmark, keychain, paperweight, mini-friendship sampler, recipe holder, or golf cap – just a few ideas - make wonderful "I'm thinking of you" gifts.

The next time you're browsing through cross-stitch designs, think of all the special people you come in contact with: the neighbor who always takes care of your pets when you're gone, the patient and caring piano teacher, the person at the laundry who puts just the right amount of starch in your husband's shirts, the friends who are always there for you, and the list goes on and on.

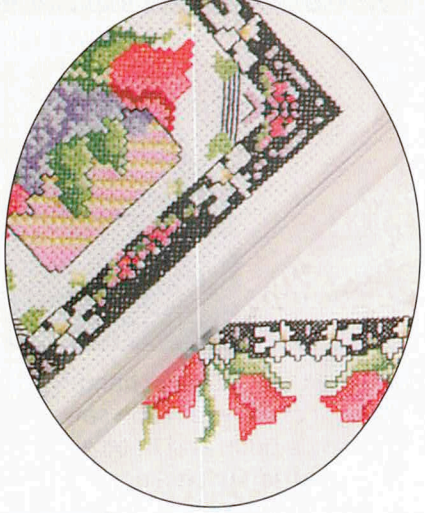
Yes, small things DO count!

Until the next issue, may each stitch you make be made with love.

Happy stitching,

BJ

B. J. McDonald, Editor



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Mother-in-Law's Day ...

October 24

CROSS-STITCH 2 strands

BACKSTITCH Lettering - 1 strand

STITCH COUNT 97 w x 124 h

APPROXIMATE FINISHED SIZES

14-count - 7" w x 8-7/8" h
16-count - 6-1/8" w x 7-3/4" h
18-count - 5-1/3" w x 7" h

FABRIC

14-count white Aida cut 10" w x 11" h

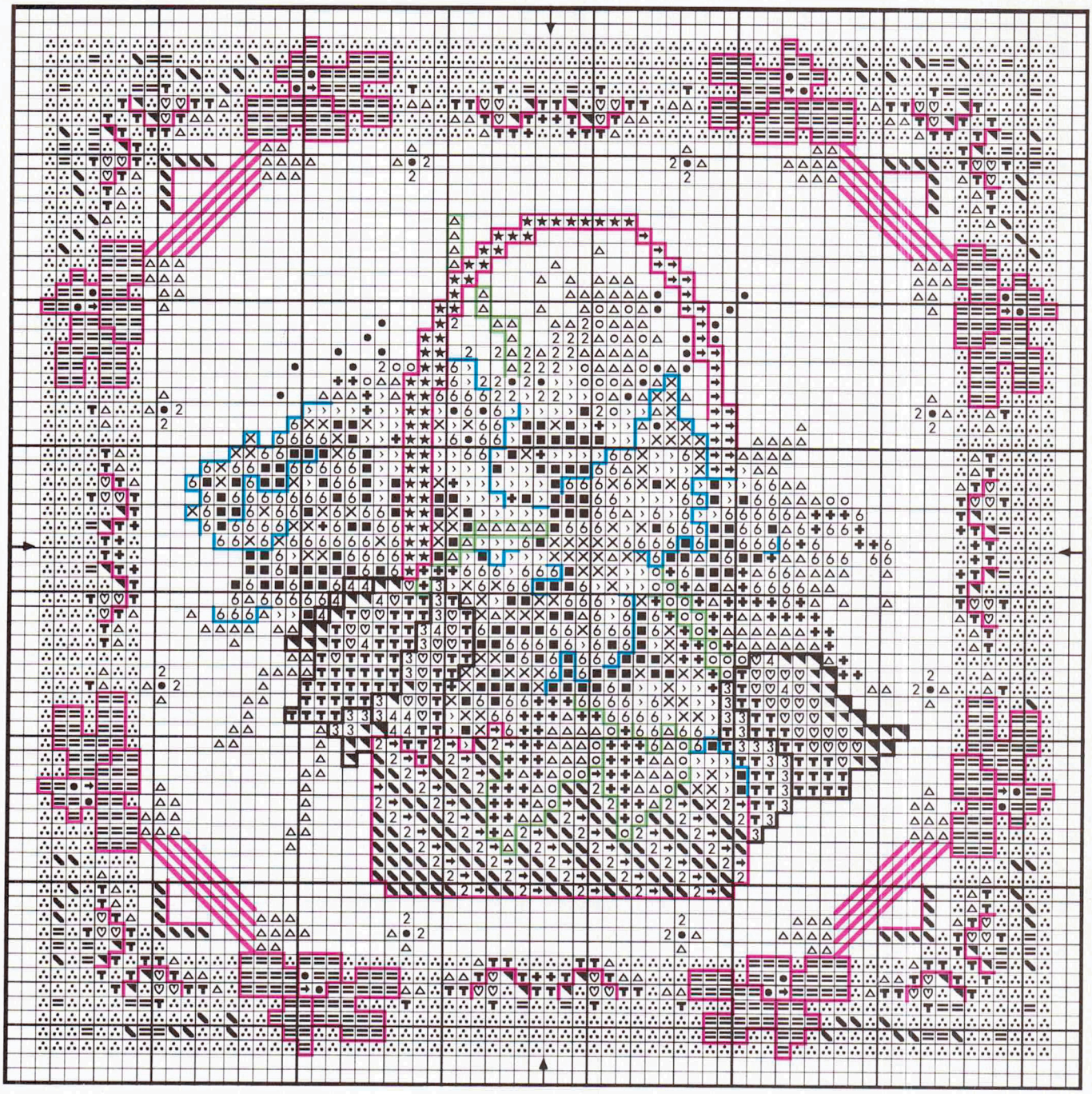
LETTERING

1 strand Black (DMC 310, Anchor 403, Coats 8403)

Design - Roberta Madeleine
Stitching - Nicole Thompson
Fabric - Charles Craft, Inc.
Embroidery Floss - DMC Corporation
Mats and Frame - Nebletts Frames

	DMC		Anchor*	J. & P. Coats*
×	605	Cranberry, Vy. Lt.	60	3151
◇	957	Geranium, Pale	50	3125
♥	956	Geranium	54	3127
◤	746	Off White	275	2275
△	745	Yellow, Lt. Pale	300	2296
^	3078	Golden Yellow, Vy. Lt.	292	2292
■	727	Topaz, Vy. Lt.	293	2289
=	3348	Yellow Green, Lt.	264	6266
▮	3347	Yellow Green, Med.	266	6010
+	3346	Hunter Green	267	6261
\	828	Blue, Vy. Lt.	9159	7053
●	3747	Blue Violet, Vy. Lt.	120	7004
○	341	Blue Violet, Lt.	117	7005
⁛	310	Black	403	8403

* May not be exact match.



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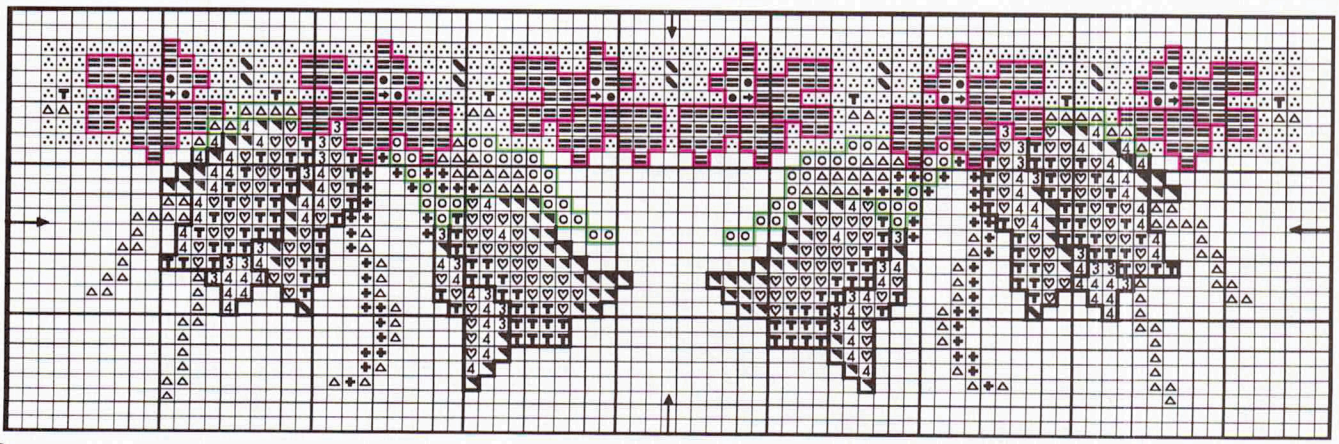


Tulip...

Kitchen Set

CROSS-STITCH 2 strands

BACKSTITCH 1 strand

STITCH COUNT

70 w x 70 h (trivet design)
83 w x 24 h (towel design WITHOUT REPEATS)

APPROXIMATE FINISHED SIZES

14-count - 5" w x 5" h (trivet)
18-count - 3-7/8" w x 3-7/8" h

FABRICS

Trivet Model - 14-count white Aida, cut 7" square
Prefinished Towel by Tish & Amy Originals - 18-count white

	DMC		Anchor*	J. & P. Coats*
=	White	White	2	1001
◥	605	Cranberry, Vy. Lt.	50	3151
T	894	Carnation, Vy. Lt.	27	3127
♡	893	Carnation, Lt.	28	3152
4	892	Carnation, Med.	33	3152
◥	891	Carnation, Dk.	35	3012
3	321	Christmas Red	9046	3500
2	3078	Golden Yellow, Vy. Lt.	292	2292
●	445	Lemon, Lt.	288	2288
★	677	Old Gold, Vy. Lt.	886	5372
→	729	Old Gold, Med.	890	2875
○	772	Yellow Green, Vy. Lt.	259	6250
△	703	Chartreuse	238	6238
✚	700	Christmas Green	228	6227
6	3747	Blue Violet, Vy. Lt.	120	7004
X	341	Blue Violet, Lt.	117	7005
›	340	Blue Violet, Med.	118	7110
■	3746	Blue Violet, Dk.	1030	—
∴	310	Black	403	8403

* May not be exact match.

BACKSTITCH INSTRUCTIONS

- Lilacs - Blue Violet, Dk. (DMC 3746, Anchor 1030, Coats ---)
- Tulips - Carnation, Dk. (DMC 891, Anchor 35, Coats 3012)
- Leaves - Christmas Green (DMC 700, Anchor 228, Coats 6227)
- White flowers and all other backstitching - Black (DMC 310, Anchor 403, Coats 8403)

Refer to Product Guide on page 66 for information on materials.

Design - Roberta Madeleine
Stitching - Cheryl Pepper
Fabric - Charles Craft, Inc.
Trivet - Fond Memories, Inc.
Prefinished Lace Towel - Tish & Amy Originals

I ♥ Bingo . . .

Sweatshirt and Mug Set!

Dear B.J.,
Could you do a design to put in a cup for Bingo? I would love to do a Bingo cup for a friend. Thank you for all the wonderful designs.

Phyllis S.
White Oak, Penn.

Dear Phyllis,
Thank you for a great idea! My friends Alma and Dee love to play Bingo; I'm sure they, too, will enjoy Lois Winston's design, which can be applied to sweatshirts as well as mugs!

MATERIALS

14-count rose Aida, 5" x 11"
8.5 waste canvas, 6" x 14"
Purple sweatshirt
Fun Mug
Pellon® white Fusible Interfacing for light- to medium-weight fabrics, 5" x 11"
#24 tapestry needle
6-strand embroidery floss

APPROXIMATE FINISHED SIZES

8.5-count - 11-2/3" w x 4-1/8" h
11-count - 9" w x 3-1/8" h
14-count - 7" w x 2-1/2" h
16-count - 6-1/8" w x 2-1/8" h

STITCH COUNT

99 w x 35 h

Anchor			J. & P. Coats*	DMC*
•˙	11	Salmon, Med. Dk.	3111	350
3	20	Burgundy, Dk.	3410	498
X	47	Carmine	3500	321
■	161	Sapphire, Med.	7180	826
○	162	Sapphire, Med. Dk.	7181	825
★	187	Sea Green, Med.	6186	958
	164	Sapphire, Dk.	7182	824

* May not be exact match.

OPTIONAL: In place of waste canvas, an iron-on transfer grid is available in 10- and 14-count sizes. Refer to Product Guide for information.

INSTRUCTIONS FOR MUG

CROSS-STITCH 2 strands

BACKSTITCH 1 strand

When stitching has been completed, apply iron-on interfacing to reverse side of stitching. Trim fabric evenly to 3-1/2" x 9-7/8". Insert stitching into clear part of mug, with side edges meeting at handle. Insert white inner mug portion into outer piece and snap in place.

INSTRUCTIONS FOR SWEATSHIRT

CROSS-STITCH 4 strands

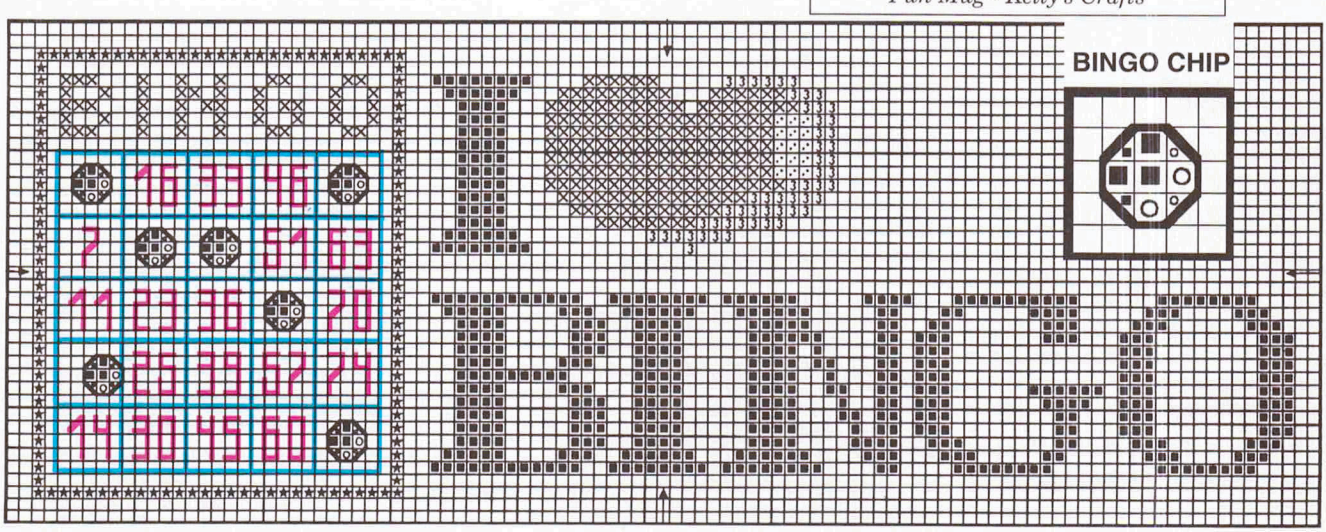
BACKSTITCH 2 strands

Baste waste canvas to sweatshirt 3" below neckline seam and centered side to side. Stitch design centerd over waste canvas. When stitching is complete, wet waste canvas thoroughly to remove sizing. Pull out threads with tweezer.

BACKSTITCH INSTRUCTIONS

- Numbers - Carmine (Anchor 47, Coats 3500, DMC 321)
- Inner squares on Bingo board - Sea Green, Med. (Anchor 187, Coats 6186, DMC 958)
- Outer edge of bingo card - Burgundy, Dk. (Anchor 20, Coats 3410, DMC 498)
- Bingo chips - Sapphire, Dk. (Anchor 164, Coats 7182, DMC 824)

Design - Lois Winston
Stitching - Kathi Ruggles
Aida and Waste Canvas - Charles Craft, Inc.
Embroidery Floss - Anchor
Pellon® Interfacing - Freudenburg Nonwovens
Fun Mug - Kelly's Crafts



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This kit features a beautiful, sampler style design portraying an elegant bay horse and Sir Winston Churchill's memorable sentiment. The kit, K-500, comes complete with presorted floss and retails for $20.00 + $2.00 shipping and handling. Pegasus also offers a line of horse books including **Horses**-$6.00, **Sporting Horses, Horses Then & Now** and **Horses & Hounds**-$5.00 and **Draft Horses**-$6.00.

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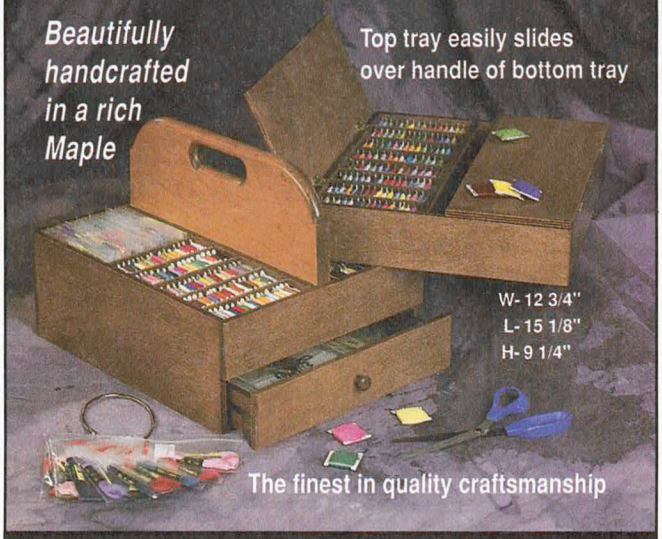

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Want to fall in love again?

Stitch *Flossie* and fall in love with cross-stitch... again!

Flossie is the essence of a cross-stitcher! Her beautiful dress, attention to her stitching, and evident pride in creating a beautiful new piece is wonderful. *Flossie* is complete with a stitching basket at her feet — and miniature brass stork scissors. Directions for both DMC cotton floss or Kreinik Soie D' Alger silk floss, included. Maureen Appleton, the designer, strongly suggests you stitch on linen to achieve the fine detail that makes *Flossie* so inspiring.

The chart is large and easy to read; stitch count is 141 x 164.

Add the final touch!
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YES, I want to fall in love again.

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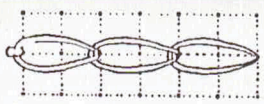
Plaid Diamonds

Rows		DMC	Anchor*	J. & P. Coats*
A & B	White	White	2	1001
C & D	Blue	995	410	7010
E & F	Yellow	307	289	2288
G & H	Red	606	334	2334
I & J	Green	702	226	6239
K & L	Pink	956	40	3127

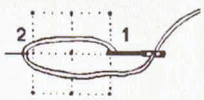
* May not be exact match.

CHAIN-STITCH 2 strands

CHAIN-STITCH INSTRUCTIONS



Completed chain-stitches with ending stitch.



Covers the line between squares; shown here covering two. Made up of a series of single stitches to form a row. Best worked in the "sewing" method.

To begin, bring needle back to front at 1. Reinsert at 1, immediately slipping needle through 2, careful to keep the thread under the needle's point. Diagram 2 is now the beginning point for the next stitch.

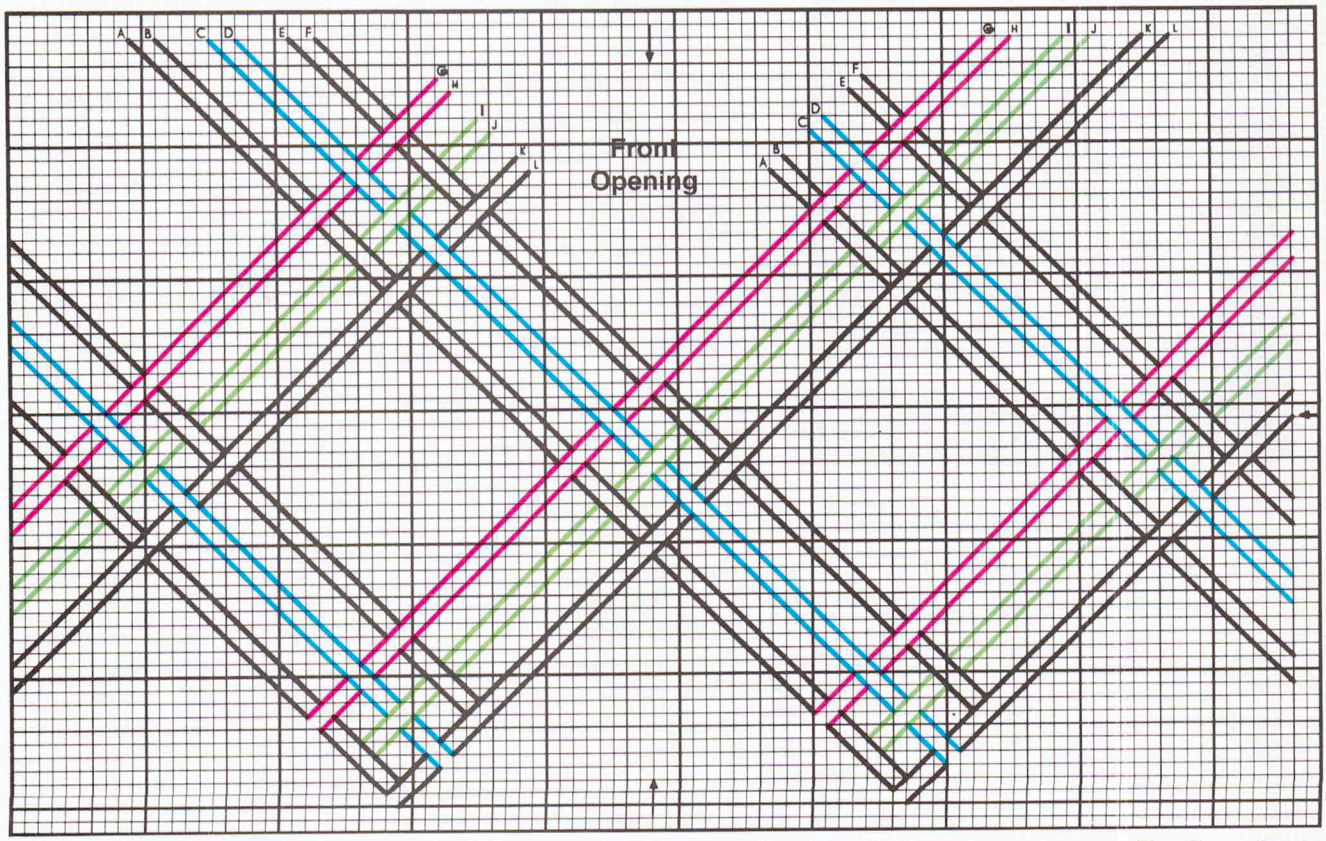
To end, catch one fiber to the left of the last stitch.

Placement: At front opening (or center front of shirt) about 3-1/4" down from neck binding, begin to baste, using a running stitch, on a true diagonal past neck to shoulder seam on both sides. These diagonal lines should come no closer than 1" from the neck binding. (One may be a little closer than the other to the neck, but if the closest one is at least an inch away, this will not matter.) This placement is VERY IMPORTANT.

This design is all chain-stitches. Note variation of chain-stitches over two squares. Use extra-long pieces of floss, since this stitch uses lots of floss. Work all rows from left to right to keep the chains uniform. Work each row to the last square on yoke front - stop at seams or neck binding. Each place where the lines intersect is identical. (Changing the colors on this design is easy to do; try rows A through F in one color and G through L in another.)

Optional: If you'd rather cross-stitch than chain-stitch, we recommend cross-stitching over 2 threads (4 squares) for faster stitching and for ease in keeping the diagonal lines in order.

For information on prefinished 14-count vest, contact Designing Women Unltd., 601 East 8th, El Dorado, AR 71730; (501) 862-0021.



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The Mermaid

Fantasy Series

The Mermaid completes our Fantasy Series. The previous issue featured the Pegasus, preceded by the Unicorn in our June issue.

♡ CENTER of design

CROSS-STITCH 2 strands

BACKSTITCH 1 strand

STITCH COUNT 152 w x 184 h

APPROXIMATE FINISHED SIZE

25-count OVER 2 THREADS (except for face OVER 1 THREAD) - 11-1/2" w x 14-1/2" h

FABRIC

25-count palest pink color #405 Lugana (article #3835) from Zweigart® Fabrics & Canvas, 15" w x 20" h

Stitching Over One

Stitching Over Two

NOTE: Please read through ALL INSTRUCTIONS BEFORE starting to stitch. The model is stitched over two threads EXCEPT for the FACE, which is STITCHED OVER ONE!

STITCHING OVER ONE

Stitching "over one" is the most common method for cross-stitch. Though "over one" is primarily used on Aida-type fabrics, it is not limited to those fabrics. Most designs stitched on linen-type fabrics are "over two"; however, more cross-stitchers are starting to stitch over one on linen for a more elegant, detailed project. When a portion of a design calls for greater detail than the overall design, you would stitch that portion "over one".
Stitching over one on linen-type fabrics allows you to achieve finer details, such as in a face.

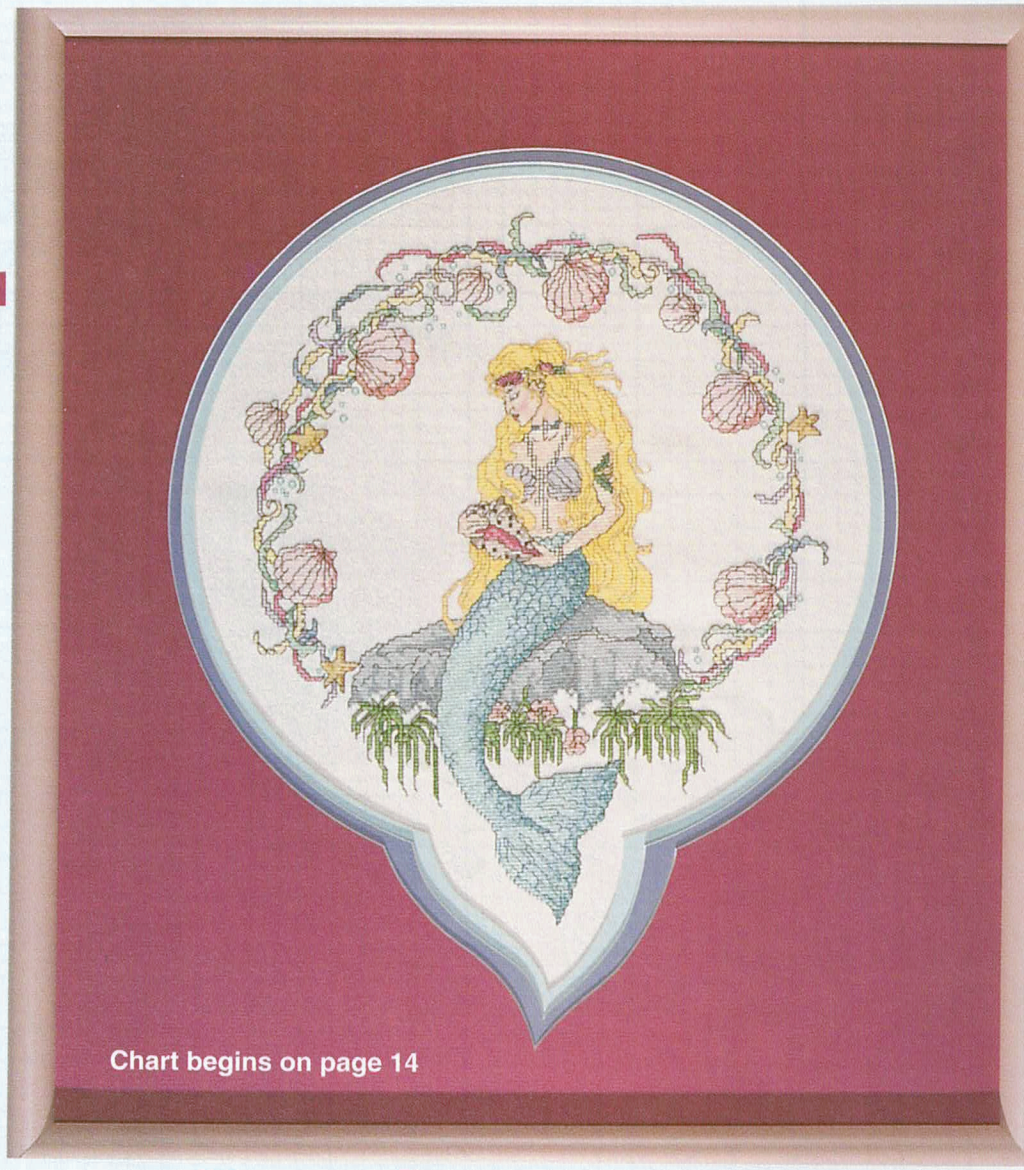

Chart begins on page 14

Fantasy Series From The DMC Corporation

STITCHING OVER TWO

Stitching "over two" is a method used primarily on linen or linen-type fabrics. Your stitches should cross diagonally over two threads (4 squares) instead of over one thread (1 square) vertically and horizontally.

VERY IMPORTANT: This project is NOT RECOMMENDED for AIDA. You must select a fabric that is of a linen or linen type. Aida fabric will not allow you to stitch over two threads for the majority of the design and then stitch over one for the face.

Design Mary Bartley Stockett
Fabric - Zweigart® Fabrics & Canvas
Embroidery Floss - The DMC Corporation
Mats and Frame - Nebletts Frames
Pearl Balger - Kreinik Mfg. Co.

For information on mats and frame contact:
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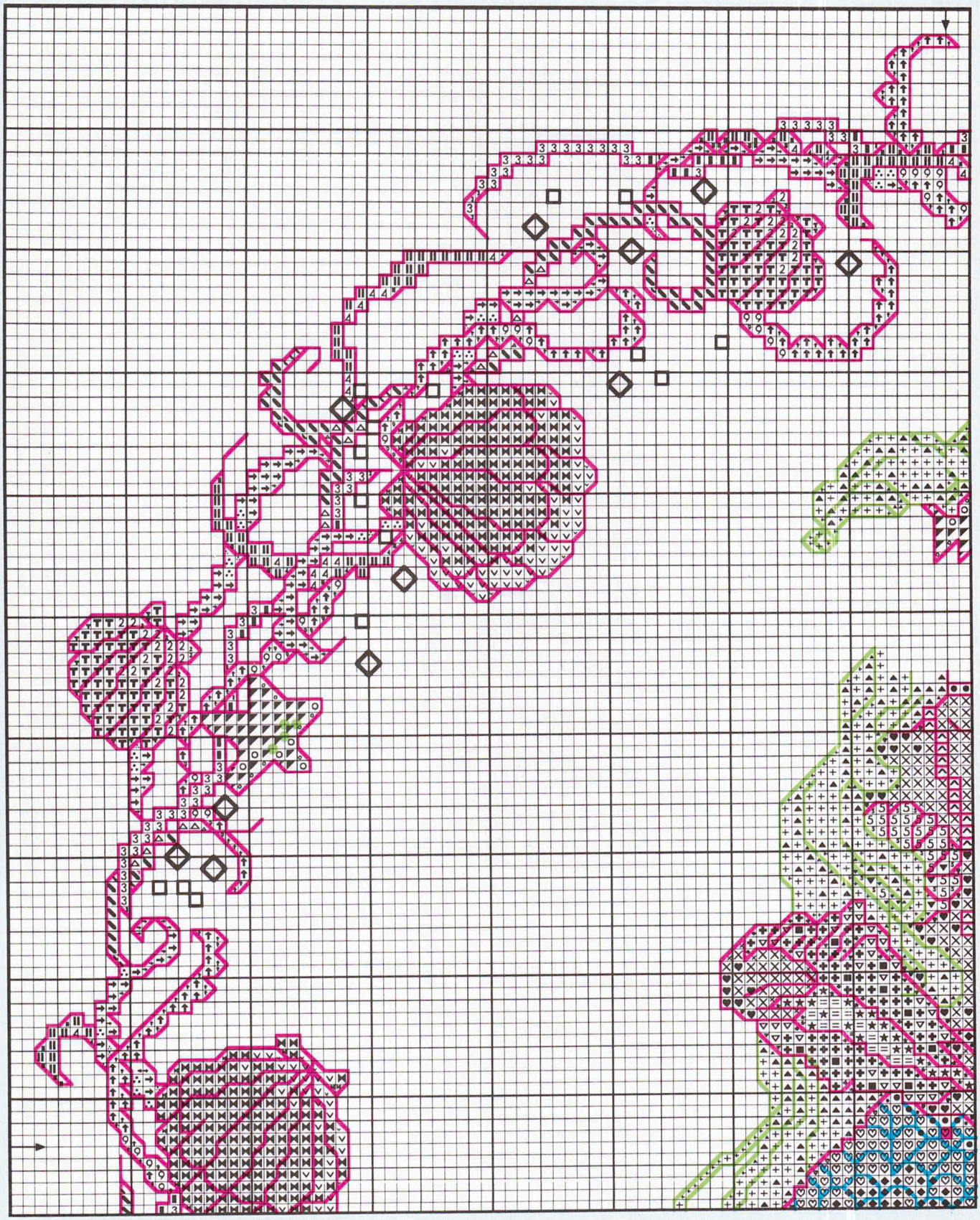
The Mermaid - Top Left

Model shown on page 13

Keycode on pages 12, 16, and 17.



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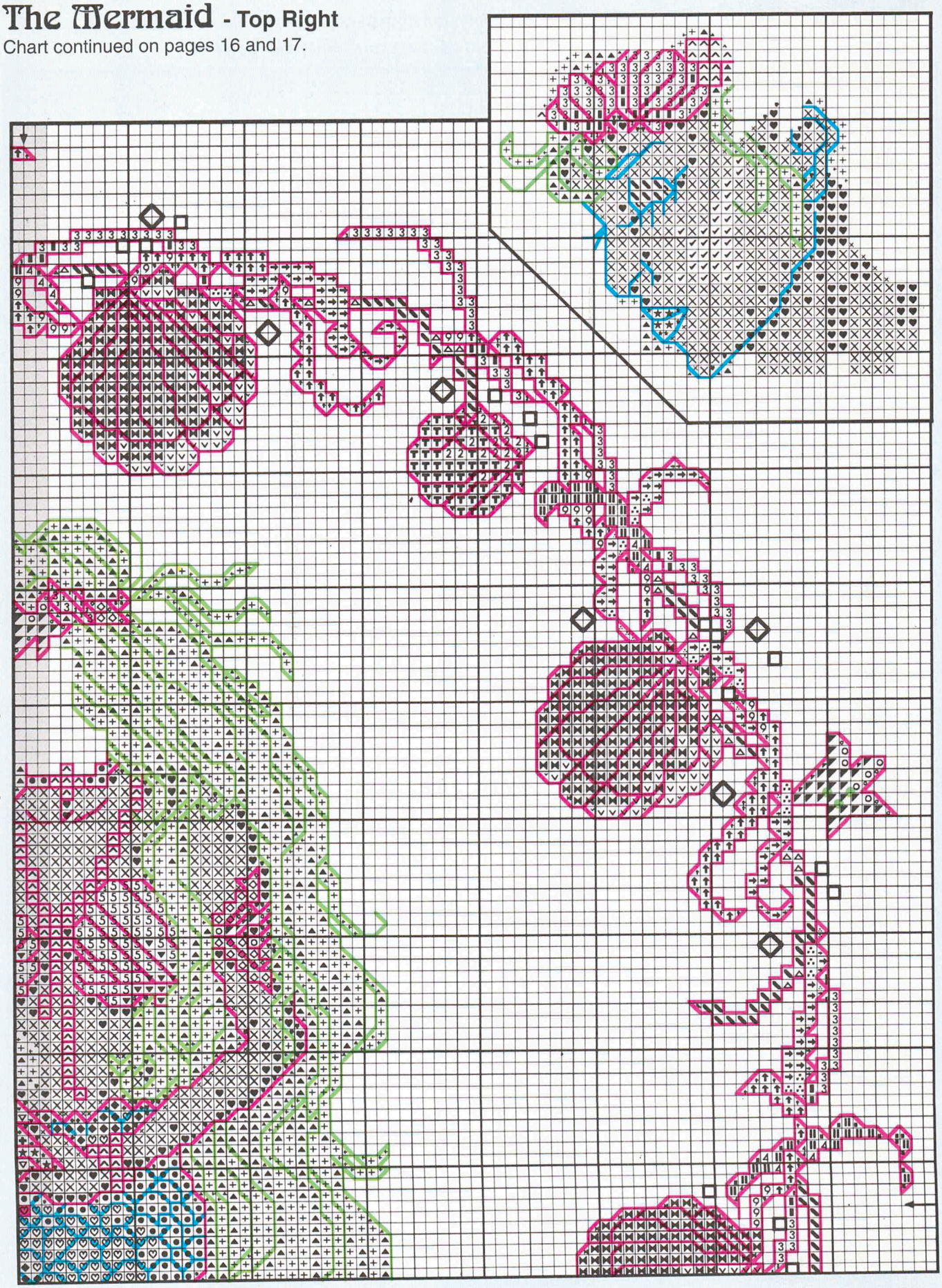
The Mermaid - Top Right

Chart continued on pages 16 and 17.

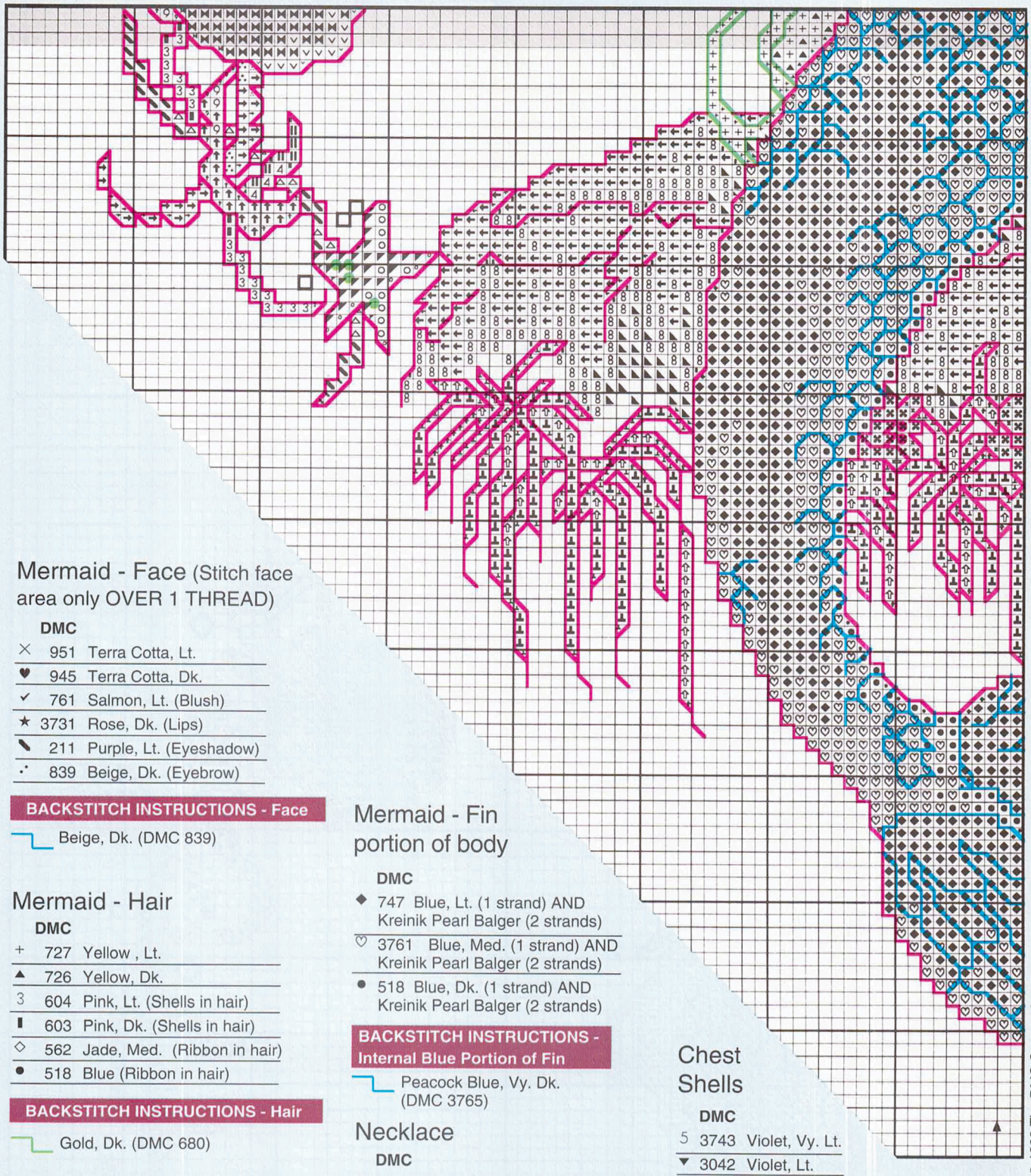


Shaded area represents portion of chart repeated from page 14.

The Mermaid - Bottom Left

Chart continued from pages 14 and 15.

Shaded area represents portion of chart repeated from page 14.



Mermaid - Face (Stitch face area only OVER 1 THREAD)

	DMC	
×	951	Terra Cotta, Lt.
♥	945	Terra Cotta, Dk.
✓	761	Salmon, Lt. (Blush)
★	3731	Rose, Dk. (Lips)
◥	211	Purple, Lt. (Eyeshadow)
⋰	839	Beige, Dk. (Eyebrow)

BACKSTITCH INSTRUCTIONS - Face

Beige, Dk. (DMC 839)

Mermaid - Hair

	DMC	
+	727	Yellow , Lt.
▲	726	Yellow, Dk.
3	604	Pink, Lt. (Shells in hair)
▮	603	Pink, Dk. (Shells in hair)
◇	562	Jade, Med. (Ribbon in hair)
●	518	Blue (Ribbon in hair)

BACKSTITCH INSTRUCTIONS - Hair

Gold, Dk. (DMC 680)

Mermaid - Body

	DMC	
×	951	Terra Cotta, Lt.
♥	945	Terra Cotta, Dk.

BACKSTITCH INSTRUCTIONS - Body

Brown, Dk. (DMC 938)

Mermaid - Fin portion of body

	DMC	
◆	747	Blue, Lt. (1 strand) AND Kreinik Pearl Balger (2 strands)
♡	3761	Blue, Med. (1 strand) AND Kreinik Pearl Balger (2 strands)
●	518	Blue, Dk. (1 strand) AND Kreinik Pearl Balger (2 strands)

BACKSTITCH INSTRUCTIONS - Internal Blue Portion of Fin

Peacock Blue, Vy. Dk. (DMC 3765)

Necklace

	DMC	
●	518	Blue, Dk.
^	746	Cream

Armband

	DMC	
◇	562	Jade, Med.
◤	676	Gold, Lt.
○	680	Gold, Dk.

Chest Shells

	DMC	
5	3743	Violet, Vy. Lt.
▼	3042	Violet, Lt.

Conch Shell

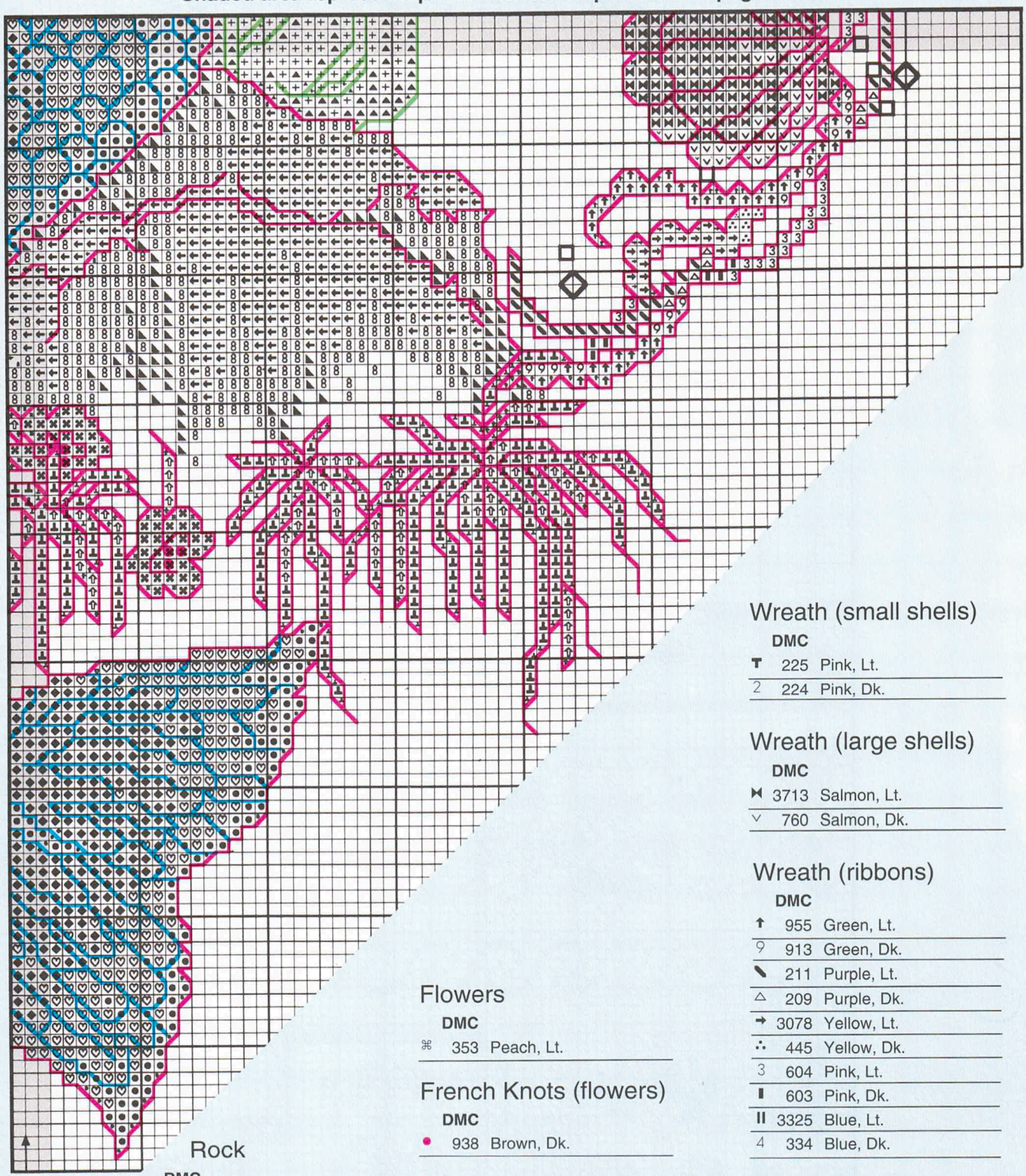
	DMC	
✚	543	Brown, Ultra Lt.
▽	841	Brown, Med.
■	938	Brown, Dk.
=	3733	Rose, Lt.
★	3731	Rose, Dk.

© 1993 The DMC Corporation

The Mermaid - Bottom Right

Chart continued from pages 14 and 15.

Shaded area represents portion of chart repeated from page 15.



Shaded area represents portion of chart repeated from page 16.

Wreath (small shells)

DMC		
T	225	Pink, Lt.
2	224	Pink, Dk.

Wreath (large shells)

DMC		
⋈	3713	Salmon, Lt.
v	760	Salmon, Dk.

Wreath (ribbons)

DMC		
↑	955	Green, Lt.
9	913	Green, Dk.
◥	211	Purple, Lt.
△	209	Purple, Dk.
→	3078	Yellow, Lt.
∴	445	Yellow, Dk.
3	604	Pink, Lt.
▮	603	Pink, Dk.
II	3325	Blue, Lt.
4	334	Blue, Dk.

Flowers

DMC		
⌘	353	Peach, Lt.

French Knots (flowers)

DMC		
•	938	Brown, Dk.

Wreath (starfish)

DMC		
◤	676	Gold, Lt.
○	680	Gold, Dk.

French Knots (starfish)

DMC		
•	680	Gold, Dk.

Rock

DMC		
←	415	Gray, Lt.
8	318	Gray, Med.
◣	414	Gray, Dk.

Plants (greenery)

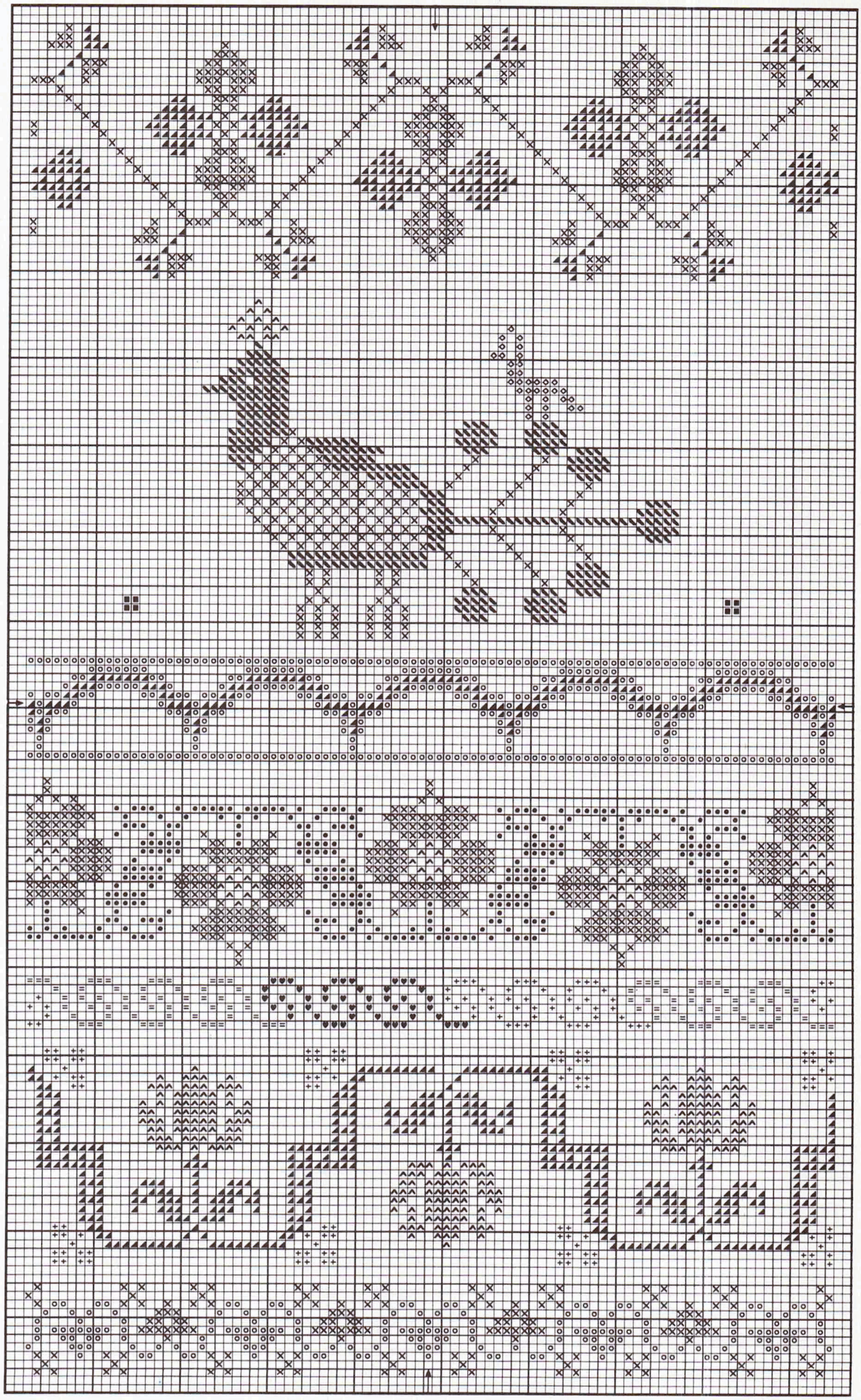
DMC		
⊥	704	Green, Lt.
⇧	702	Green, Dk.

BACKSTITCH INSTRUCTIONS

- Hair - Gold, Dk. (DMC 680)
- Fin - Peacock Blue, Vy. Dk. (DMC 3765)
- Bubbles - Aquamarine, Dk. (DMC 958)
- Face - Brown, Med. Dk. (DMC 839)
- All other backstitching - Brown, Dk. (DMC 938)

SAMPLER COLLECTION SERIES

Russian Summer



© 1993 Lucy Lyons Willis

CROSS-STITCH 2 strands

STITCH COUNT 93 w x 155 h

APPROXIMATE FINISHED SIZE

36-count (OVER 2 = 18-count) -
6" w x 9-1/2" h

FABRIC 36-count light sand Edinborough Linen (article 3217) from Zweigart® Fabrics & Canvas cut 9" w x 12" h

Anchor			J. & P. Coats*	DMC*
○	403	Black	8403	310
^	291	Yellow, Bright	2290	973
+	926	Ecru	5387	Ecru
♥	887	Old Gold, Lt.	2874	676
◢	186	Turquoise	7168	959
◥	979	Royal Blue	7143	797
X	57	Cranberry, Med.	3063	602
=	66	Cranberry, Lt.	3001	604
◇	92	Plum, Med.	4089	917
●	281	Avocado Green	6261	469

* May not be exact match.

SPECIAL INSTRUCTIONS

At symbols ■ ■ ■ ■ center initials using favorite alphabet. Stitch initials in turquoise (Anchor 186, Coats 7168, DMC 959)

The designer recommends a hemstitched border as an elegant finishing touch to this sampler. The original model used a hemstitching technique featured in the book *HEMSTITCHING,* by Marion Scoular. For additional information contact the designer of the sampler, Lucy Lyons Willis.

Design - Lucy Lyons Willis
Embroidery Floss - Anchor
Fabric - Zweigart® Fabrics & Canvas

Russian Summer

Article on Russian needlework on page 20.

Designer Spotlight

Designer: Lucy Lyons Willis
Company: La Chatelaine

At the beginning of this century, my father's father immigrated to the United States from Odessa on the Baltic Sea. He left behind his wife and two daughters, sending them passage when he had found work in New York. He awaited their arrival only to find out that the ship they had been booked on had sunk. He was distraught until a cable reached him telling him that they had actually been late for the ship and missed it! Unfortunately, I never had the chance to know my father's parents. But throughout my life, my father has told me stories of my Russian heritage.

We are all made up of many characteristics that we inherit, then cultivate and build on. My mother's mother taught me to sew when I was very young, and how to cross-stitch on gingham fabric, making an "x" in every other white square, to make an apron. Then she taught me how to sew clothing first by making the garment in muslin to check the fit. Years later, as I grew impatient to take the first step, I realized that that was why everything she made looked as though it were made by a couture house and mine looked as though I had made them! Ultimately, I learned my lesson from her - and how grateful I am to her for giving me the ability to use a needle and thread and express thoughts and feelings on fabric.

For the last ten years I have had the good fortune to own a needlework shop and to design under the name La Chatelaine. I am grateful to my maternal grandmother, Lucy Bollinger, for giving me the ability to record the history of my paternal grandmother, Fanny Lubach, from whom I have received so much.

For information on booklets and charts, please write to:
La Chatelaine, 1703 B-1 BelleView Blvd., Alexandria, VA 22307, (703) 768-4606

SAMPLER COLLECTION SERIES

Russian Needlework by Lucy Lyons Willis

"Peasant art is characterized by a great decorative power, elegance of color, structural simplicity, and ornamental ingenuity." - V. Voronov.

Embroidery – embellished fine wedding towels, trimmings for clothing and household linens – was important in all regions of Russia. The Russian department of the Museum of the Ethnography of the Peoples of the USSR in Leningrad (now known as St. Petersburg) has about 33,000 examples of embroidered garments and towels. There are hundreds of Ukrainian and Byelorussian (White Russian) embroidered shirts and decorative towels. The most widespread embroidery techniques used by Russian peasant women were counted-thread work and satin stitch. Stitching with a great variety of local stitches, women in the northern regions used mainly red and white color schemes, while in the southern regions a great variety of colors were used. Red patterns on white linen were typical of the embroidery in Byelorussia.

Russian girls grew up hearing the fairy tale about Maryushka, whose embroidery was the delight of her village. As soon as the peasant girl could manage a needle, she would spend long winter evenings learning the arts of spinning, weaving, and embroidery from her mother. She was warned to learn well, for when she became engaged she was expected to prepare embroidered gifts for her fiance as a measure of her ability and achievements. The bride was expected to prepare about 50 shirts for her family life. First she would have to make several wedding shirts. The bride-to-be would wear a multi-colored shirt when she met her fiance for the first time after the families had made the agreement. In the days before the ceremony, she wore a simple embroidered white shirt symbolizing her "grief" over the loss of the free life she had had in her parents' house. The bride wore a white dress with wide, multicolored embroidery in light or dark shades. The shirt worn after the ceremony was the most beautiful of all, embroidered in red in glorious patterns.

The Russian peasant girl's trousseau consisted not only of her clothing but household linens and special towels (ritual cloths) as well. The towels were the bride's main gift to her new relatives. Depending on the size of the family, many towels would be needed for the wedding day. In some very wealthy families, the number of towels reached 200! The peasant girl began to prepare wedding towels in her childhood and completed them after the marriage contract had been made and the exact number of her future family was known.

Colorful, bright towels, tablecloths, and curtains were used for solemn as well as joyous occasions. For great feasts such as Easter, Trinity Sunday, and the Locality's Patron Saint's Day, the home was filled with these articles.

Embroidery designs incorporated mythological animals, birds (including the firebird), floral and geometrical patterns; geometric designs were of special importance in counted-thread embroidery. Linear outlines of shapes were preferred. A lozenge with a sprout coming out of it symbolized the sun, fire, fertitility, and the renewal of life. A chain of lozenges signified the tree of life. Ancient Slavs believed these symbols would safeguard them against hostile forces of nature and give them happy lives. Long after the magical attachment to these designs disappeared, they continued to be thought of as "kindly" motifs.

While studying Russian art, we have a glimpse of a magnificent world where everything, from a delicate embroidery to a gaily colored toy, is striking because of the unusual wealth of ingenuity, craftsmanship, and imagination of its creators. The urge is commonly found among all peoples to decorate their environment and things around them. The Russian people continue to create decorative and applied art that feasts the eye with its harmony of color and form. Russian art echoes their thoughts, feelings, and aspirations. It reflects the richness and unsurpassed beauty of their land, which is fondly called Mother Russia.

Sampler Collection Series

French .....August '93
Russian .....October '93
English .....December '93
Spanish .....February '94
Scottish .....April '94
American ...June '94
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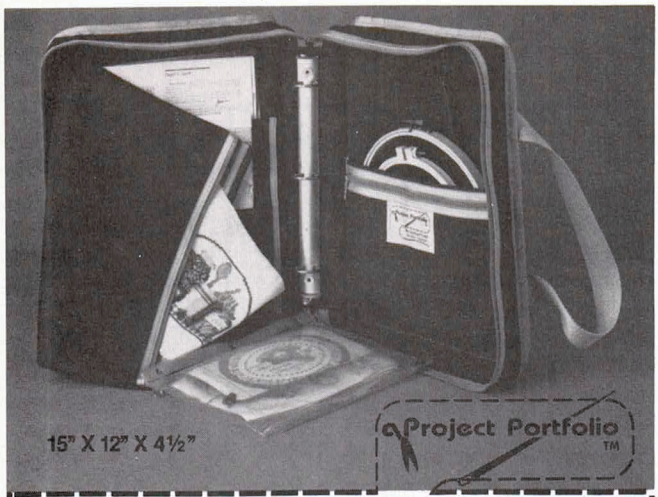
COMING NEXT: English Samplers

For information on back issues, call 1-800-272-3871.

Complete Russian sampler chart on page 18.

Borders within Russian Summer Sampler are ideal for embellishing towels, pillow cases, or clothing.



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PCStitch for Windows requires an IBM compatible PC with MS Windows version 3.1 or later with at least 2 Meg of memory and a mouse.

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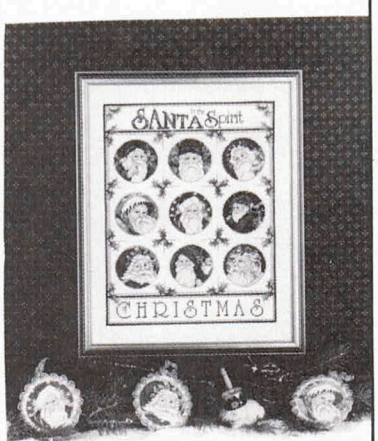
Please add $3.00 for shipping and handling.

SANTA SAMPLER

Donna Vermillion Giampa's *Nine Santa Sampler* (illustrated at the right) is now available as a leaflet! We also have just published Donna's *Teddy Bear Bell Pull* in leaflet form. Ask your local shop for our designs and wood accessories or order them as follows:



Teddy Bear Bell Pull Leaflet #112 $4.95 ppd.
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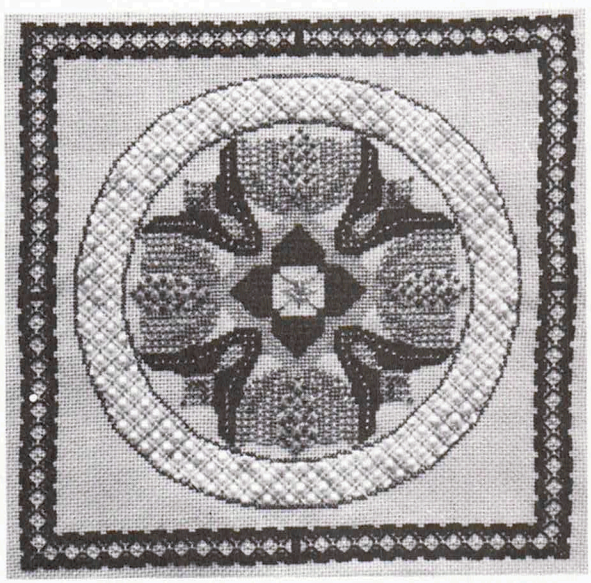

MINI LAS #1 - CONFETTI

One of several designs using stitching techniques that take you beyond cross stitch by:

Sue Lentz Needlework

HCR 1, Box 228 Athelstane, WI 54104
1-715-757-3619 FAX 1-715-757-3300

Instructions only for Mini Las #1 - Confetti: **$3.60** + **$3.50** post.
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60 page DISCOUNT Catalog: **$2.75**
(all include catalog, FREE GRAPH & COUPON)

Holly Placemat Set

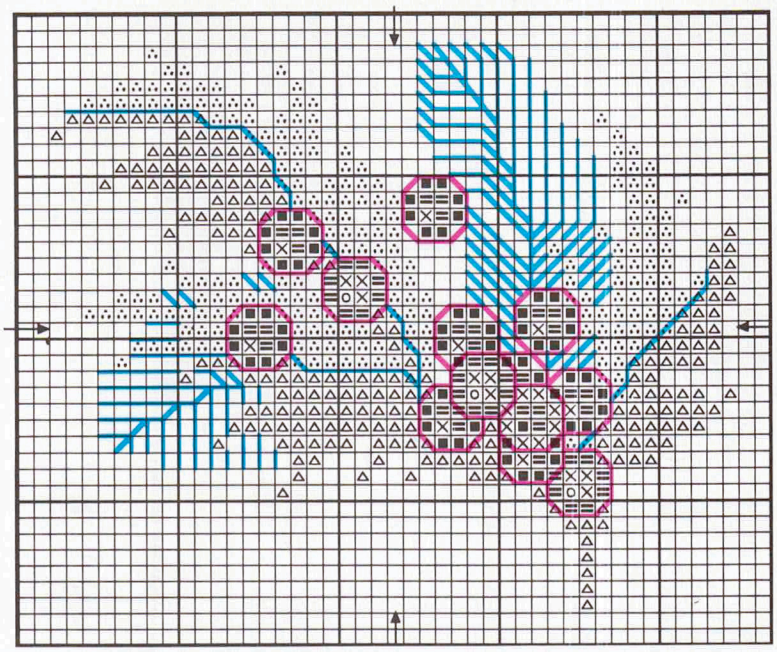
Project information continued on page 24.

Anchor			J. & P. Coats*	DMC*
∴	265	Green, Lt.	6266	3348
△	268	Green, Med.	6268	937
=	46	Red, Med.	3046	666
X	334	Red, Med. Lt.	2334	606
■	44	Red, Dk.	3044	815
○	332	Orange	2332	946
	1044	Green, Dk.	6021	895

* May not be exact match.

BACKSTITCH INSTRUCTIONS

- Berries and ribbon - Red, Dk. (Anchor 44, Coats 3044, DMC 815)
- Leaves (on WHITE fabric) - Green, Dk. (Anchor 1044, Coats 6021, DMC 895)
- Leaves (on GREEN fabric) - Green, Med. (Anchor 268, Coats 6268, DMC 937)



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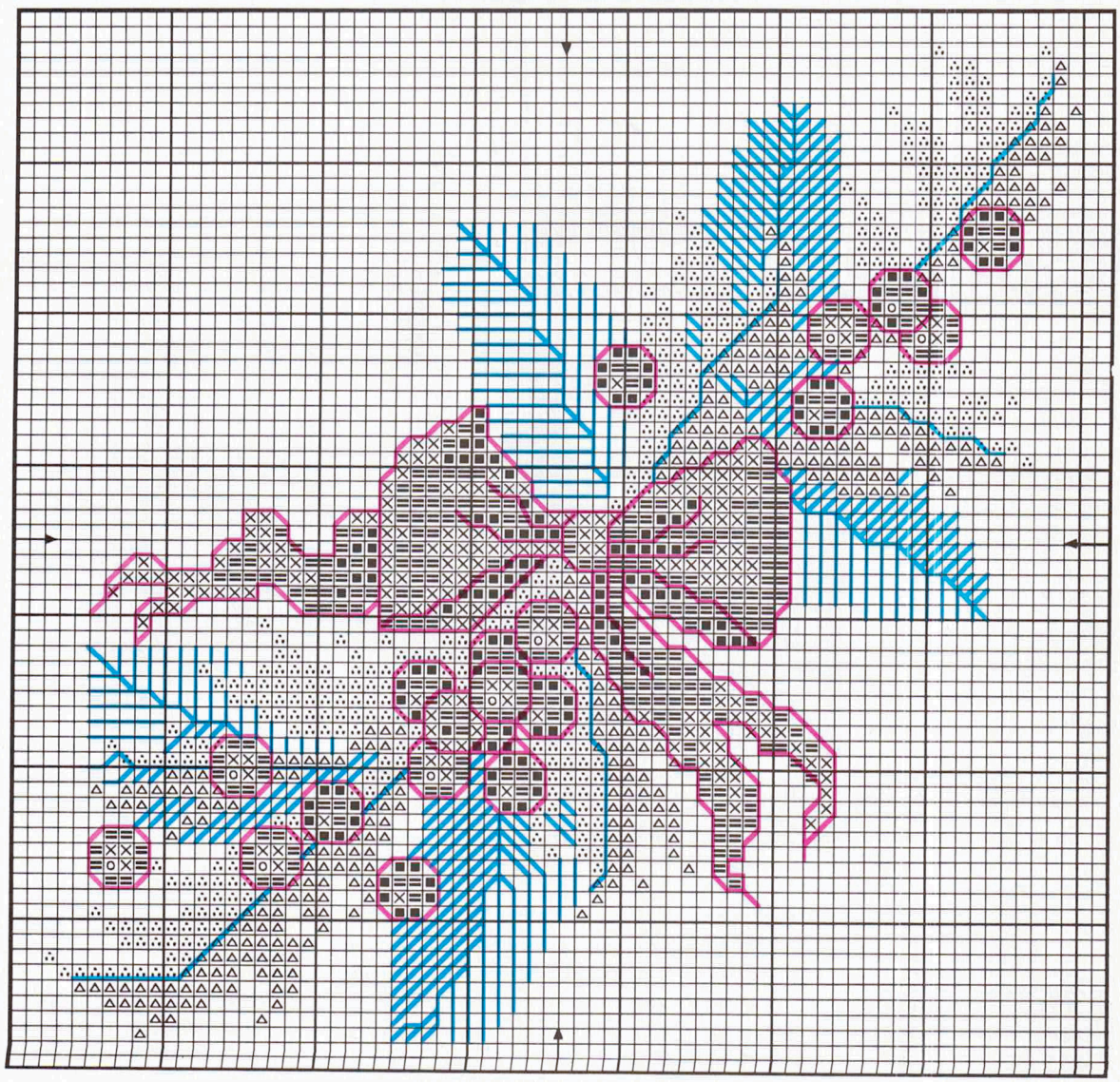
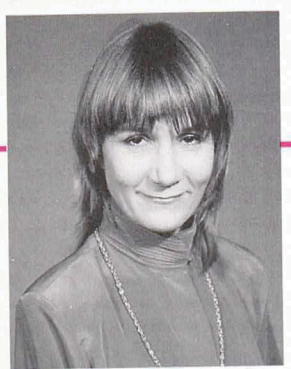


© Alida Industries

This holiday table set was designed to go with Pfaltzgraff's Christmas Heritage Collection. Pfaltzgraff has recently added coordinating flatware to the Christmas Heritage line to complete its holiday collection of stoneware and china. For information on Pfaltzgraff's Collectors Catalog call 1-800-999-2811.



Designer Spotlight

Designer: Deborah Ann Murphy
Company: Alida Industries

Deborah Murphy has been a needlework designer for 20 years and is currently director of product development for Alida Industries in San Mateo, California. Alida Industries produces booklets and kits for the needlework market and is the exclusive needlework licensee of The Pfaltzgraff Company, the American stoneware and china manufacturer. Alida Industries' booklets are available at retail needlework and craft stores, and through the Pfaltzgraff Collectors' Catalog (1-800-999-2811) and Pfaltzgraff retail stores. Included in the Pfaltzgraff Collection are: Christmas Heritage®, Winterberry™, Tea Rose®, Classics, Tea Rose® for Baby (bibs and blankets) and Yorktowne™ for Children's Rooms (bears and bunnies).

Deborah resides in San Mateo with her husband, Gene, teacher and custom picture framer for the Academy of Art in San Francisco, and her son, Patrick, age seven.

For additional information on Pfaltzgraff needlework books and other designs by Deborah, contact:

Deborah Ann Murphy, Alida Industries, 204 Second Ave., Suite 812, San Mateo, CA 94401, (415) 348-8490

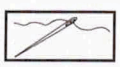
Pfaltzgraff Christmas Heritage

Holly Placemat Set

Charts on page 22. Models shown on page 23.

by Deborah Ann Murphy

The Shenandoah placemat comes prefinished from Zweigart®. For model shown in this issue, the smaller holly was stitched in upright position in the top third square of placemat. An upside-down holly was stitched in the first square of the bottom row on the placemat. The larger holly with bow was positioned in the bottom right square.



The design does not call for any fractional stitches; however, you have the option of "filling in" the berries and bow if you prefer a more solid look.

CROSS-STITCH 2 strands

BACKSTITCH 1 strand

STITCH COUNT

68 w x 66 h (holly with bow)
43 w x 35 h (small holly)

APPROXIMATE FINISHED SIZES

28-count (Shenandoah) OVER 2 threads:
holly with bow - 4-3/4" w x 4-1/4" h
small holly - 3" w x 2-1/2" h
25-count (Lugana) OVER 2 threads:
holly with bow - 5-1/4" w x 5-1/4" h
14-count: holly with bow - 4-7/8" w x 4-3/4" h
small holly - 3" w x 2-1/2" h

MODELS

Placemat- Prefinished 28-count Shenandoah from Zweigart®
Napkin - Christmas green 25-count Lugana, 15-1/2" square
Breadcover - White 25-count Lugana, 15-1/2" square

INSTRUCTIONS FOR NAPKIN AND BREADCOVER

White Breadcover Machine stitch 1/2-inch from edge all around fabric. Measuring from machine-stitched seam, mark fabric 5" across from right corner seam (going left) and up 3/4" from bottom right portion of napkin. This would be the very BOTTOM of the design (left side of chart). The design will be positioned in the same direction as the chart. Fringe breadcover.

Green Napkin Machine stitch 1/2" from edge all around fabric. Measuring from machine-stitched seam, mark fabric 2" up from lower right corner seam and 2" from right edge seam. This would be the very BOTTOM of the design (lower right corner of napkin). Notice the design will be vertical for the napkin rather than horizontal like the breadcover. The vertical position allows the napkin to be folded more attractively.

Stitching - Deborah Murphy and Nancy Wright
Charted Design - Deborah Ann Murphy
Placemat and Lugana - Zweigart® Fabrics & Canvas
Embroidery Floss - Anchor

A special appreciation goes to Joy's Busy Hands in Jackson, Mississippi for their assistance with this project.

Is It Friday Yet?

CROSS-STITCH 2 strands

BACKSTITCH 1 strand

STITCH COUNT 88 w x 73 h

APPROXIMATE FINISHED SIZES

14-count - 6-1/4" w x 5-1/4" h
16-count - 5-1/2" w x 4-1/2" h
18-count - 4-1/8" w x 4-1/8" h

FABRIC

BACKSTITCH INSTRUCTIONS

Box - Hazel Brown (DMC 869, Anchor 944, Coats 5374)
Cat and whiskers - Black (DMC 310, Anchor 403, Coats 8403)

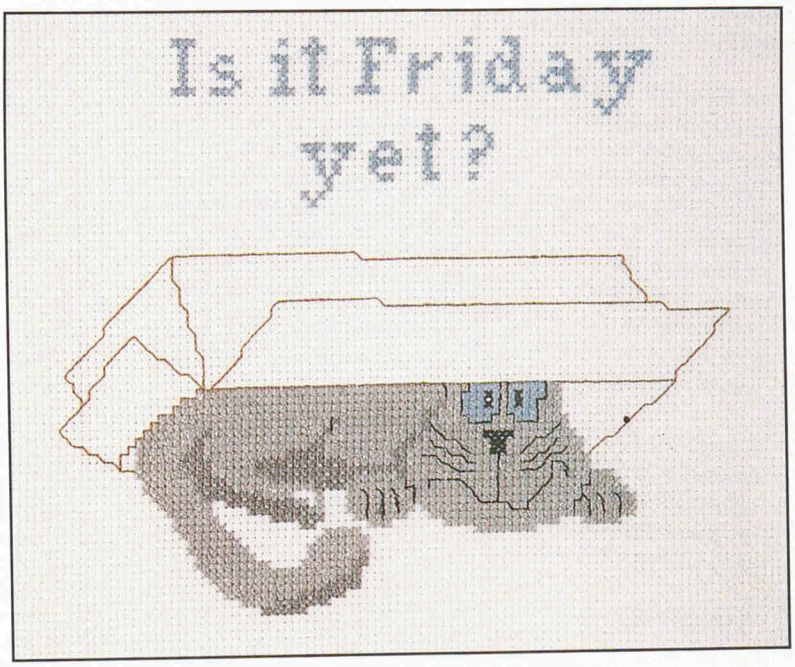
For information on other humorous frog, cat, and pig designs by the Steinbachs, refer to Product Guide on page 66.

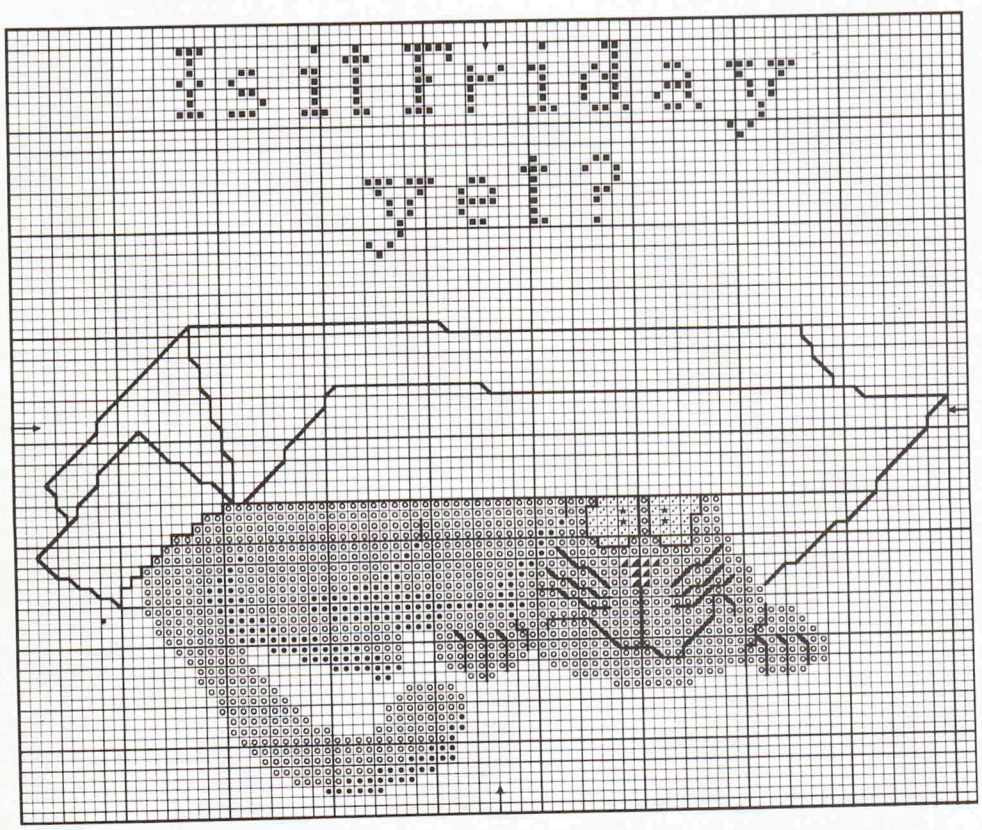
	DMC		Anchor*	J. & P. Coats*
○	318	Gray, Med.	399	8511
●	414	Gray, Dk.	235	8513
·˙	813	Blue, Lt. (eyes)	160	7161
■	813	Blue, Lt. (words)	160	7161
★	310	Black (eyes)	403	8403
◢	310	Black (nose)	403	8403

*May not be exact match.

Dear B.J.,
Your "Touch of Humor" pieces have kept a smile on my face the whole time I'm stitching. Keep up the good work!

Marjorie B., Hopkins, MN





Debbie Roman and her cat, Priscilla. Debbie is traffic manager for Clapper Communications Companies, publishers of *The Cross Stitcher*. Debbie handles the flow of "production" traffic for Clapper's five publications. Working together, Debbie and I discovered that we are both cat lovers. I have four cats that are in-house pets!

Happy stitching,

B.J.

© 1993 Roger and Ann Steinbach

Fabric Series

Tilla Christmas Tree Skirt from Zweigart

From Rudy's Desk ...

Dear Cross-Stitcher,

In this issue of *The Cross Stitcher* you will see a festive Christmas tree skirt in a Pfaltzgraff design charted by Deborah Murphy. I am especially proud to see this design on Zweigart's Tilla tree skirt.

The 10-count Tilla fabric is very easy on the eyes. It enables you to finish a design rather quickly, as opposed to stitching for months on the same project. Tilla is a blend of rayon, cotton, and metallic. Color selections include gold/cream, gold/white, and silver/white. The Pfaltzgraff village scene was stitched on the silver/white Tilla tree skirt for this issue. This design would work equally well on the other two color combinations. You can hand-wash or machine-wash the tree skirt on a delicate cycle. The tree skirt is finished with an attractive border of cotton lace trim.

If you visit your local needlework shop now, you will have plenty of time to create a Christmas tree skirt for yourself or for a gift. The tree skirt - an heirloom sure to be treasured for many years - will look beautiful under any Christmas tree!

Happy stitching,

Rudy H. Heukels

P.S. Deborah Murphy has created another splendid project for you in this issue - Pfaltzgraff's elegant bow and holly design on Zweigart's prefinished Shenandoah placemat. To complete the ensemble, there's a Christmas green napkin and coordinating snow-white breadcover, all stitched on Zweigart's 25-count Lugana.

Pfaltzgraff's

Christmas Heritage Village

Chart on pages 28, 29, and 30.

CROSS-STITCH

4 strands (unless noted otherwise)

BACKSTITCH

2 strands (except: steeple, tree trunks - 4 strands)

STITCH COUNT 208 w x 106 h

APPROXIMATE FINISHED SIZE

10-count - 21" w x 10-5/8" h

MODEL

10-count prefinished silver/white Tilla tree skirt by Zweigart® Fabrics & Canvas

% CENTER of design

Anchor		J. & P. Coats*	DMC*	Skeins
∨ 268	Green, Med.	6268	937	2
△ 1044	Green, Dk.	6021	895	1
X 359	Brown, Dk.	5472	801	1
★ 265	Green, Lt. (3 strands)	6266	3348	2
AND	Silver Metallic (1 strand)			2 (reels)
6 292	Yellow	2292	3078	2
♡ 292	Yellow (1 strand)	2292	3078	
AND 890	Gold (1 strand)	2875	729	1

Tilla Christmas Tree Skirt from Zweigart

The snow-white background of Tilla interspersed with silver threads provides a perfect winter setting for the village in Pfaltzgraff's Christmas Heritage!

Anchor		J. & P. Coats*	DMC*	Skeins
● 890	Gold	2875	729	1
= 46	Red	3046	666	1
■ 403	Black	8403	310	2
○ 332	Orange	2332	608	1
▼ 244	Green (1 strand)	6227	910	1
AND 235	Gray (1 strand)	8513	414	3
+ 235	Gray	8513	414	1
◇ 1	White	1001	White	1
683	Blue Green, Dk.	6880	500	1

* May not be exact match.

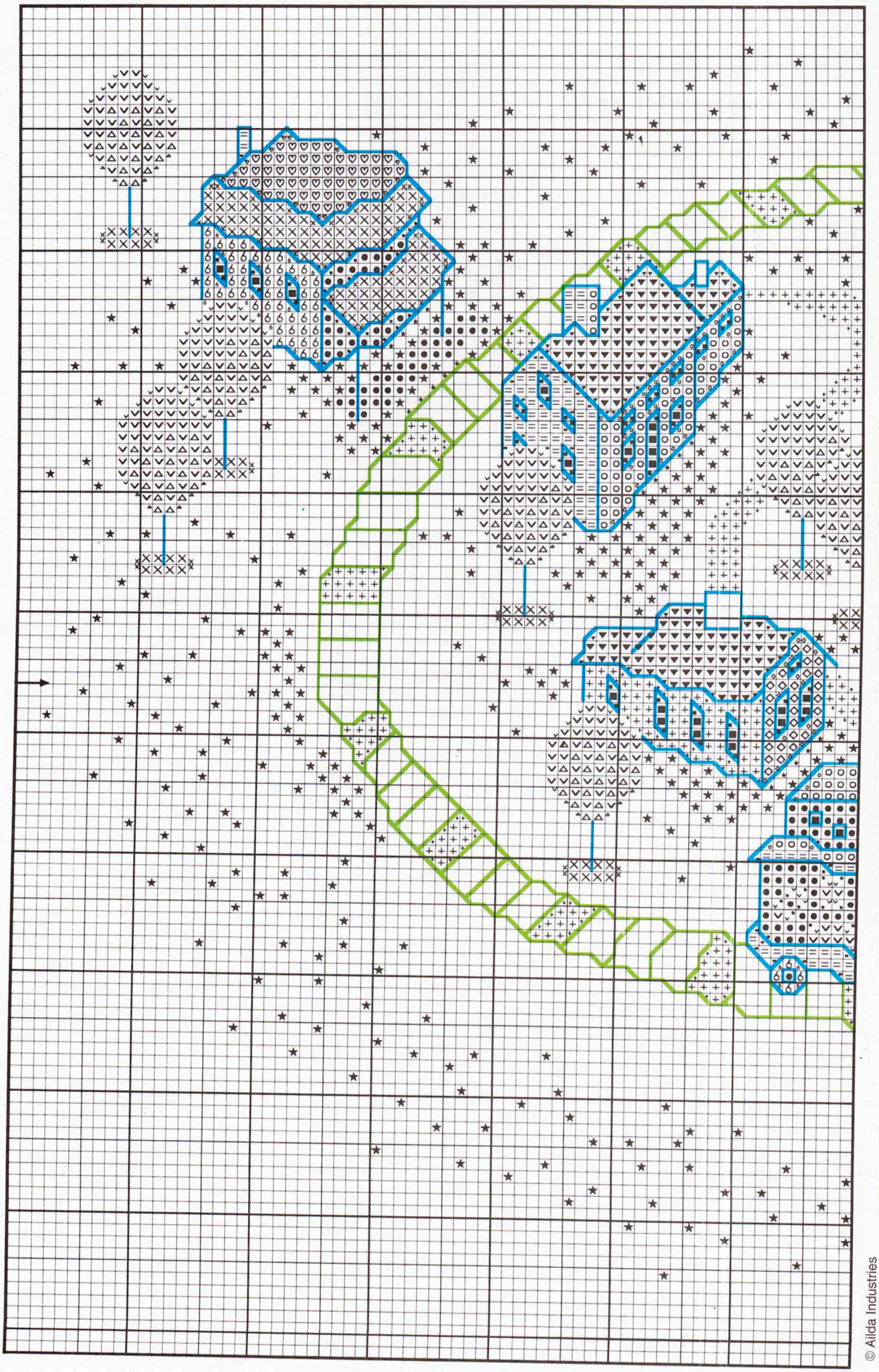
BACKSTITCH INSTRUCTIONS

- Train tracks - Blue Green, Dk. (Anchor 683, Coats 6880, DMC 500)
- Grill (cowcatcher) on train - Orange (Anchor 332, Coats 2332, DMC 608)
- All other backstitching - Black (Anchor 403, Coats 8403, DMC 310)

OPTIONAL: Designer suggested all backstitching done in Blue Green, Dk. (Anchor 683, Coats 6880, DMC 500) except for windows in black and the cowcatcher in orange (Anchor 332, Coats 2332, DMC 608).

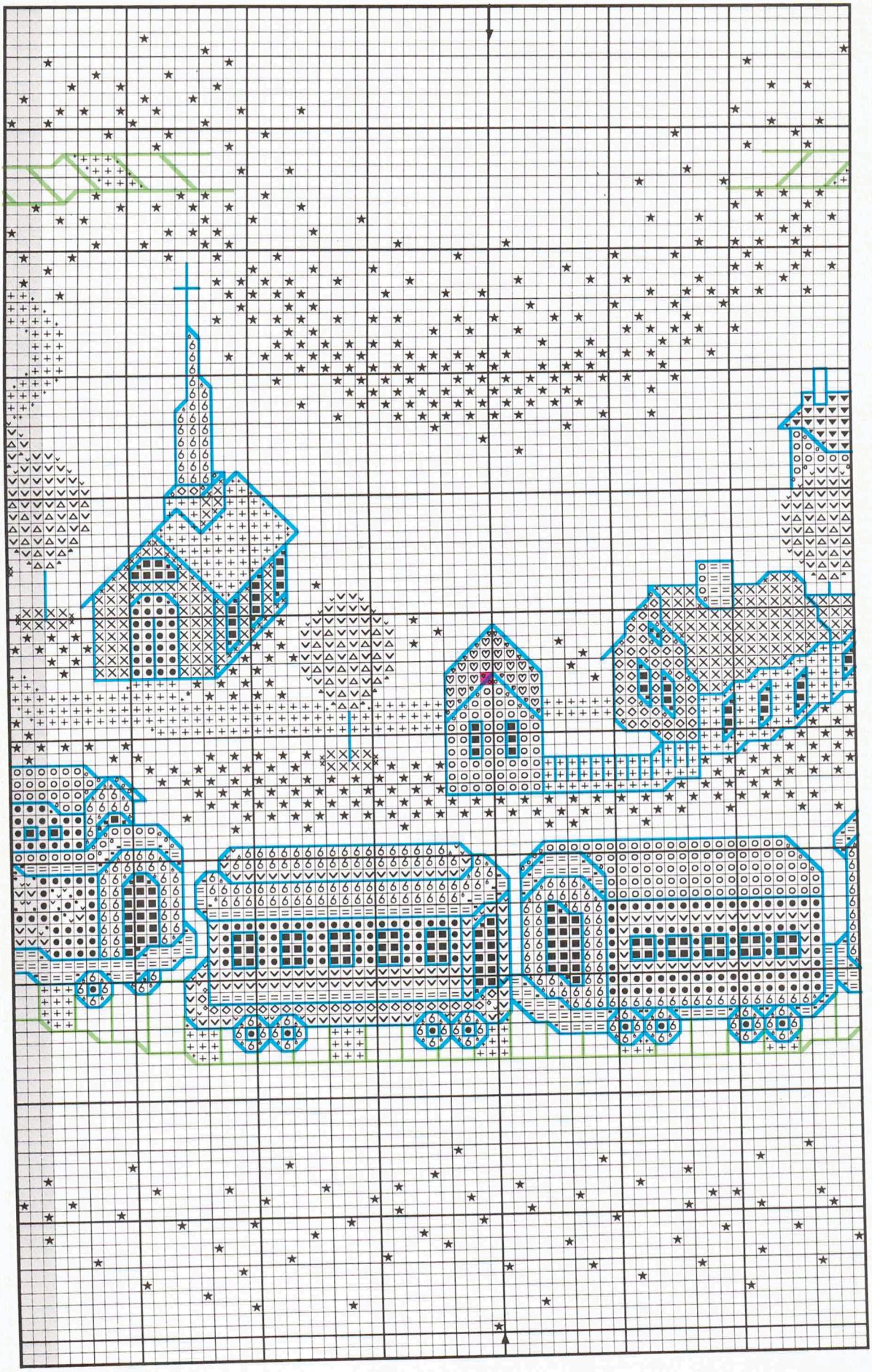
Christmas Village

Keycode and model shown on pages 26 and 27.



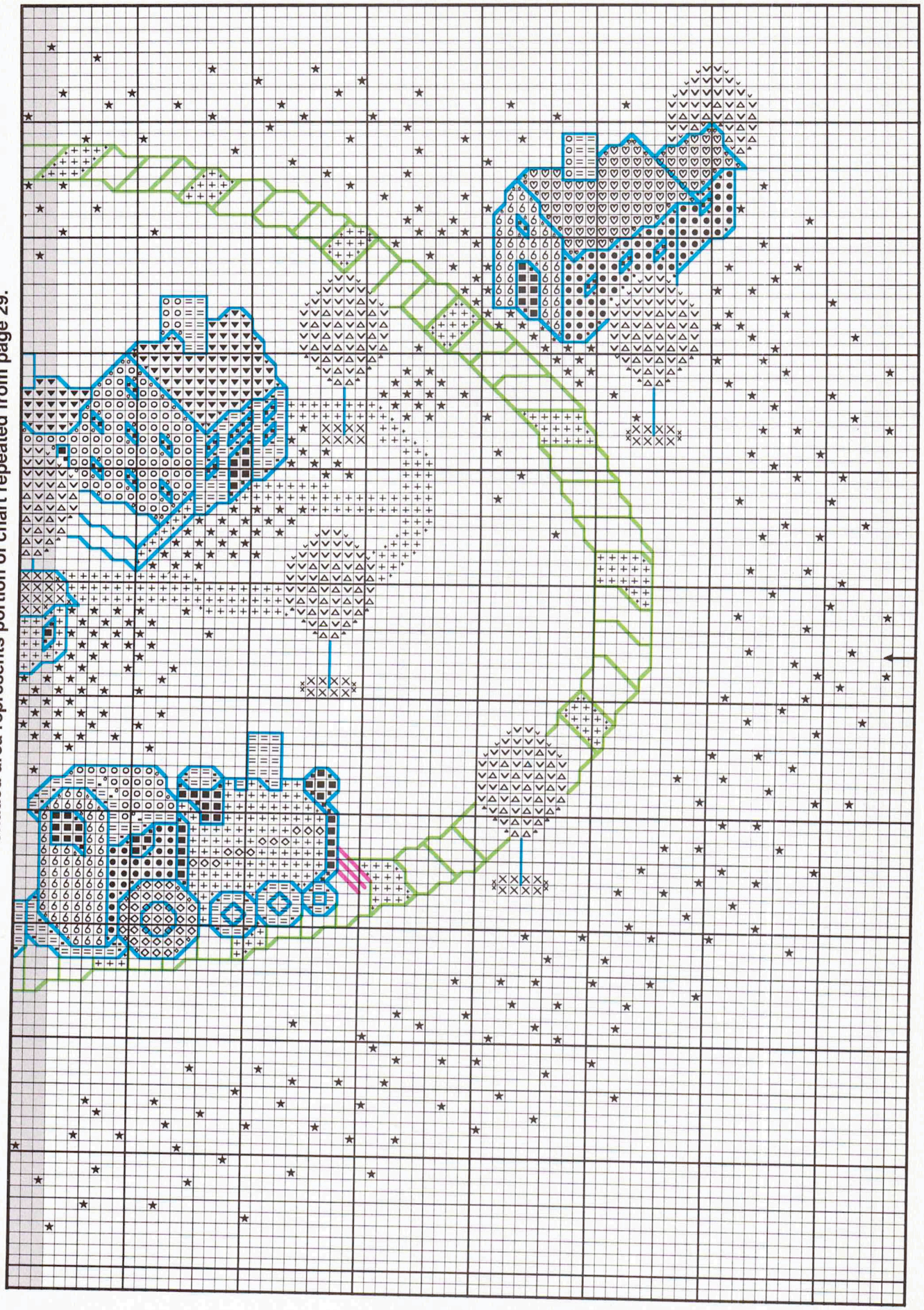
© Alida Industries

Shaded area represents portion of chart repeated from page 28.



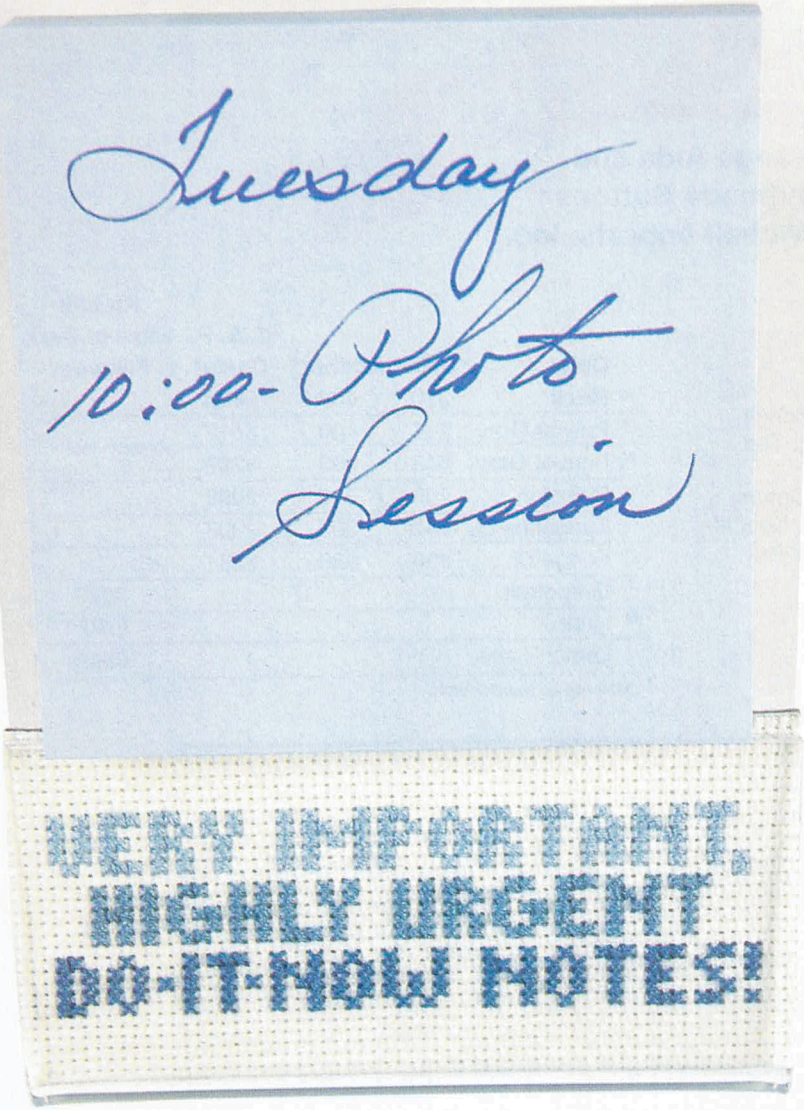
Christmas Village

Keycode and model shown on pages 26 and 27.



Shaded area represents portion of chart repeated from page 29.

© Ailda Industries



In Honor of Boss's Day...

October 16

Cross-Stitched Note Holder

Quick and Easy!

MATERIALS

Acrylic Note Holder #51 from Personal Touch
18-count ivory Aida, 2" x 4"
#24 tapestry needle
6-strand embroidery floss
1-5/8" x 3-1/2" self-stick mounting board

CROSS-STITCH 2 strands

STITCH COUNT 56 w x 17 h

APPROXIMATE FINISHED SIZE

18-count - 3-1/8" w x 1" h

FABRIC

18-count ivory Aida cut 5" w x 3" h

	Anchor		DMC*	J. & P. Coats*
○	162	Wedgewood, Med.	517	7162
×	1039	Wedgewood, Lt.	518	—
■	1038	Sky Blue	519	—

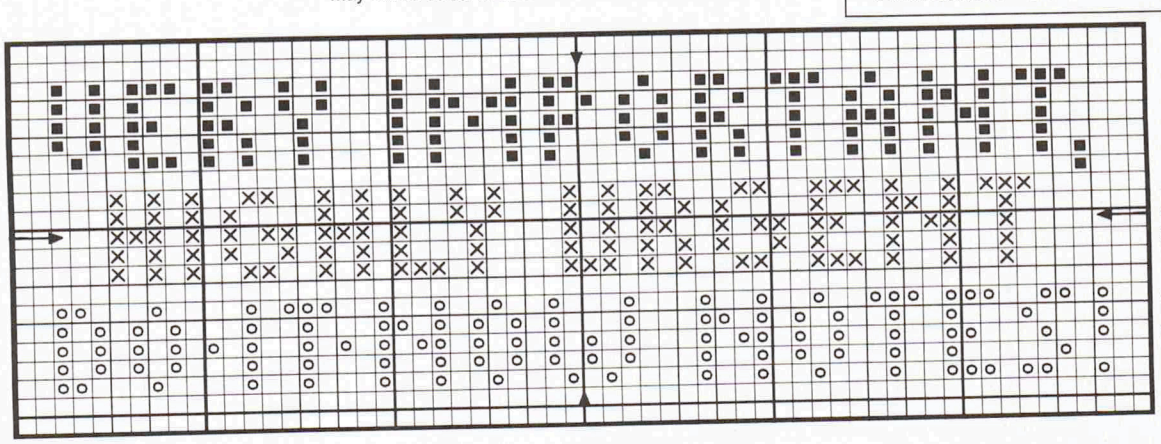
* May not be exact match.

FINISHING INSTRUCTIONS

Mount finished stitching centered on self-adhesive board, trimming fabric even with board. Insert into holders.

For more information on Note Holder from Personal Touch, refer to Product Guide on page 66.

Design - Lois Winston
Stitching - Kathi Ruggles
Fabric - Charles Craft, Inc.
Embroidery Floss - Anchor
Note Holder - Personal Touch



© 1993 The Cross Stitcher

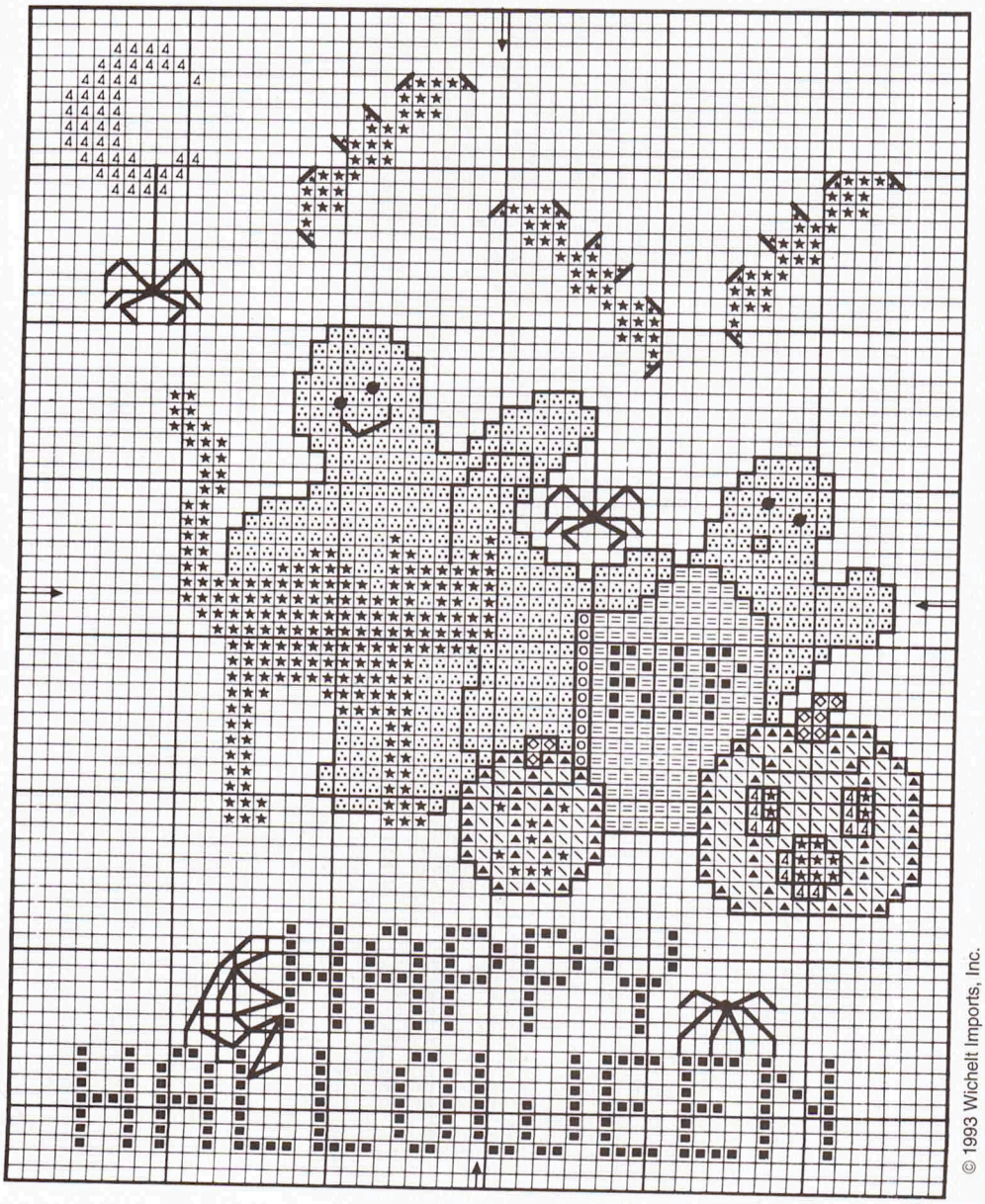
Fabric Series

Orange Aida and Handmade Buttons from Wichelt Imports, Inc.

Orange Aida and handmade ceramic buttons from Wichelt Imports, Inc. team up to make the attractive treat bag. The 16-count orange Aida is 51inches wide and ideal for Halloween projects. The ceramic ghost and Jack-o-Lantern buttons add the perfect finishing touch for the project. Your little "ghosts and goblins" won't feel tricked when presented with this bag filled with treats.

	Color	DMC	Anchor*	J. &. P. Coats*	Kreinik Glow-in-Dark Filament
★	Black	310	403	8403	
○	Pewter Gray	317	400	8512	
=	Beaver Gray	648	900	8390	
▲	Pumpkin	740	316	2099	
\	Tangerine Lt.	742	303	2303	
◇	Fudge Dk.	838	380	5381	
∴	Grapefruit				052F
■	Lime				053F
4	Lemon-Lime				054F

* May not be exact match.



© 1993 Wichelt Imports, Inc.

Design - Lois Winston
Stitching - Kathi Ruggles
Embroidery Floss - DMC Corporation
Fabric - Wichelt Imports, Inc.
Mats and Frame - Nebletts Frames

It glows in the dark!

★ CENTER of design

CROSS-STITCH	2 strands
BACKSTITCH	1 strand
FRENCH KNOT	1 strand
STITCH COUNT	55 w x 71 h

APPROXIMATE FINISHED SIZES

14-count - 4" w x 5" h
16-count - 3-1/2" w x 4-1/2" h
18-count - 3" w x 4" h

MATERIALS

16-count orange Aida (#355-42), 6-1/2" x 13"
Lining fabric
6-strand embroidery floss
Glow-in-the-Dark filament
7/8" wide Halloween ribbon, 12 inches
1 Jack-o-lantern (#2465) ceramic button
#24 tapestry needle
Basic sewing supplies

FABRIC

16-count orange Aida (#355-42) cut 6-1/2" x 13"

BACKSTITCH INSTRUCTIONS

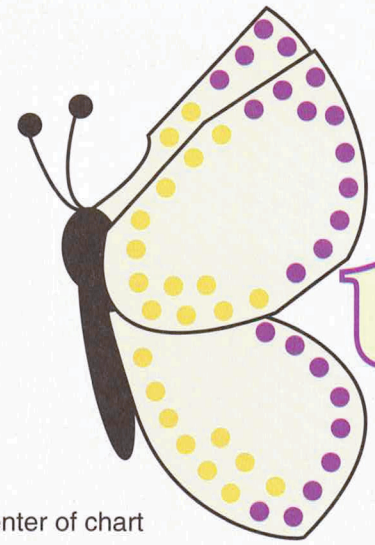
All backstitching in black
(DMC 310, Anchor 403, Coats 8403)

FRENCH KNOTS

● Eyes - Black
(DMC 310, Anchor 403, Coats 8403)

INSTRUCTIONS

1. Cross-stitch design centered side to side, beginning 1-1/4" below top edge of fabric.
2. Backstitch and French knot with one strand black floss.
3. Fold finished stitching in half, right sides together. Using 1/4" seam, stitch along side edges. Turn right side out.
4. Referring to photo for placement, sew buttons to front of tote.
5. Press under top edge 1/2". Pin ends of ribbon to inside side seams of tote.
6. Repeat Steps 3 and 4 for lining, but do not turn right side out. Slip lining into tote. Pin edges of lining and tote together. Top-stitch around top edge.



Butterfly

Cottage Huck Towel
with Coaster and Travel Mug Set

◇ Center of chart

CROSS-STITCH 4 strands

BACKSTITCH 2 strands

STITCH COUNT 118 w x 20 h

APPROXIMATE FINISHED SIZE

8-count - 14-3/4" w x 2-1/2" h

BACKSTITCH INSTRUCTIONS

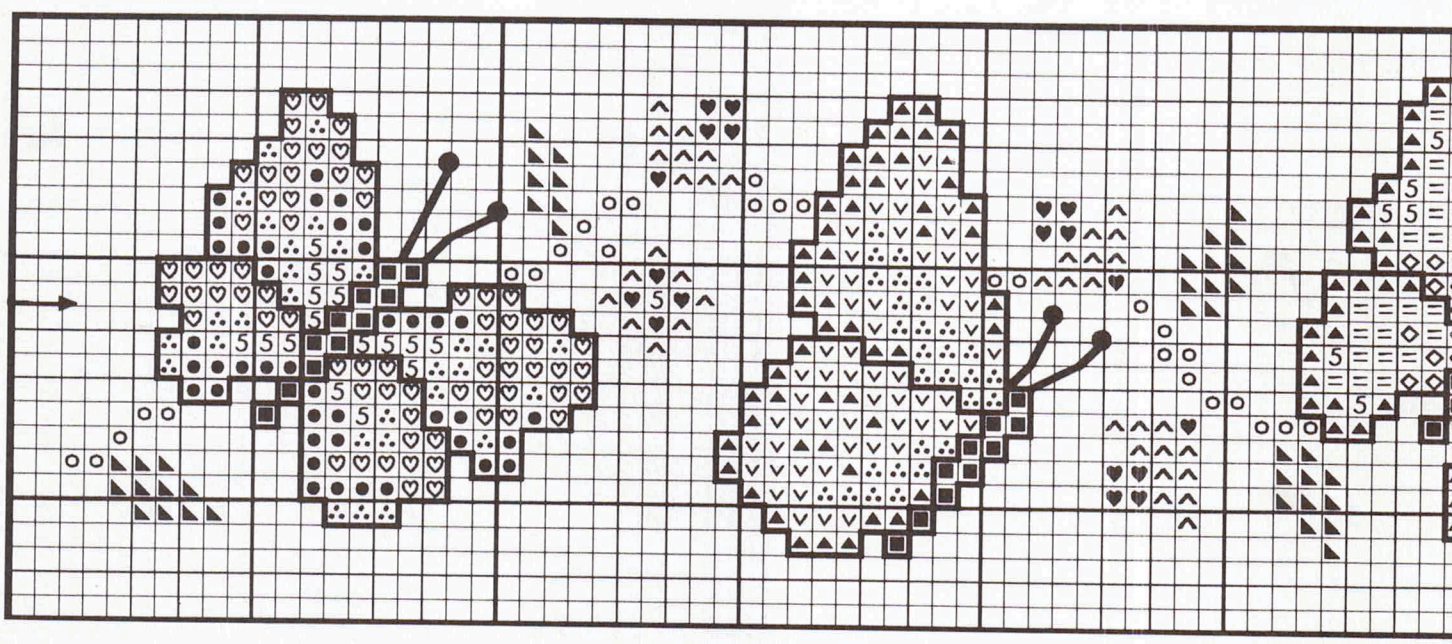
Butterflies and antennas with 2 strands of DMC 310 Black.

MODELS

Cottage Huck Towel (green) with 8-count insert from Zweigart® Fabrics & Canvas
Coaster from New Berlin - 8-count light blue Hertarette (article #3707/503) from Zweigart®
Travel Mug from Daniel Enterprises, Inc. - 8-count light blue Hertarette from Zweigart®

FRENCH KNOTS ● 2 strands DMC 310 Black

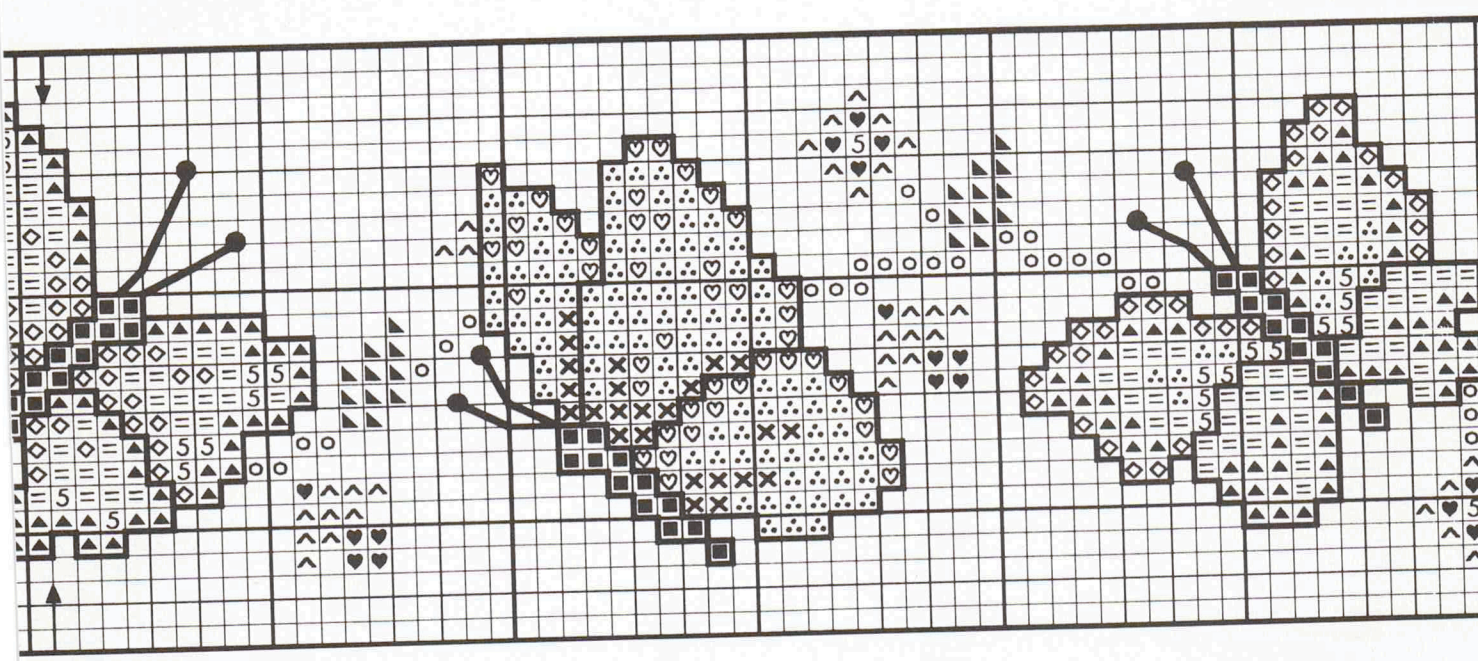
	DMC	
■	310	Black
^	760	Salmon
○	702	Christmas Green, Lt.
◣	699	Christmas Green
♥	347	Salmon, Dk.
5	726	Topaz, Lt.
◇	517	Wedgewood, Med.
▲	518	Wedgewood, Lt.
=	519	Sky Blue
♡	208	Lavender, Vy. Dk.
∴	745	Yellow, Lt.
X	444	Lemon, Dk.
●	211	Lavender, Lt.
v	604	Cranberry, Lt.

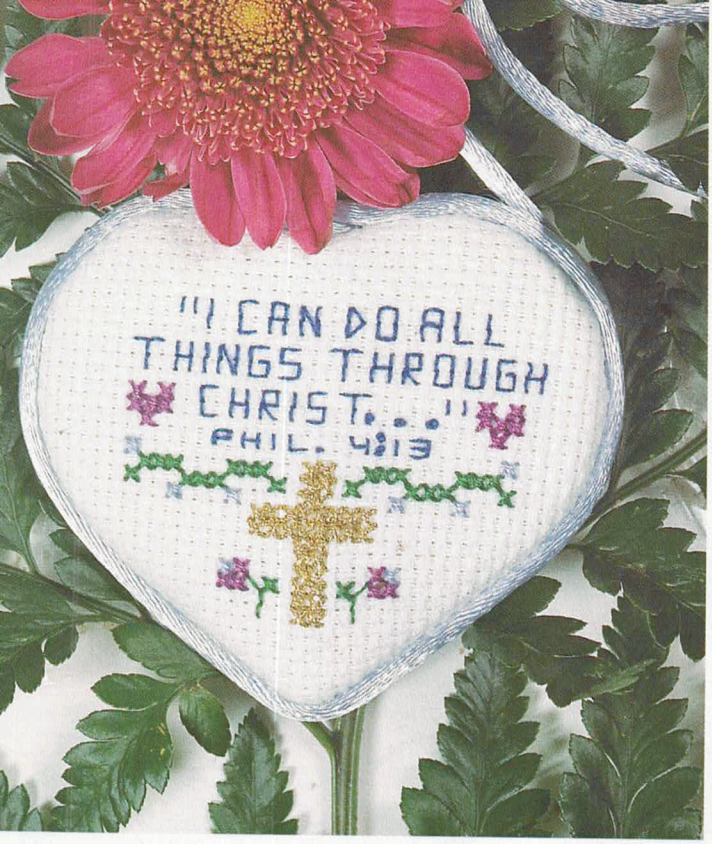


Coaster and Travel Mug

Stitch motif of your choice in coaster. For model shown, the center butterfly motif was used. For travel mug, the first two butterflies with flowers shown on the chart were used.

Design - Alice Okon
Stitching - Nicole Thompson
Embroidery Floss - The DMC Corporation
Coaster - New Berlin
Travel Mug - Daniel Enterprises, Inc.
Cottage Huck Towel - Zweigart® Fabrics & Canvas
Fabric - Zweigart® Fabrics & Canvas





Inspirational Necklace

"I can do all things ..."
Phil. 4:13

	DMC		Anchor*	J. & P. Coats*	Kreinik #8 Fine Braid
=	552	Violet, Dk.	99	4092	
○	809	Delft	130	7021	
×	909	Emerald Green, Vy. Dk.	923	6228	
/		Gold			002J
	797	Royal Blue	132	7143	

* May not be exact match.

MATERIALS

14-count white Aida, 5" x 5"
6-strand embroidery floss
Kreinik #8 fine gold braid
Medium Creative Charm heart
#24 tapestry needle
1 yard light blue rattail cording
Fabric marker
Tacky glue

CROSS-STITCH

2 strands (embroidery floss)
1 strand (gold braid)

BACKSTITCH 1 strand

FRENCH KNOT

STITCH COUNT 27 w x 22 h

APPROXIMATE FINISHED SIZES

14-count - 2" w x 1-1/2" h
16-count - 1-2/3" w x 1-1/2" h
18-count - 1-1/2" w x 1-1/4" h

Design - Lois Winston
Embroidery Floss - DMC Corporation
Fabric - Wichelt Imports, Inc.
Creative Charm Heart - Pat and Pam, Inc.
Gold Braid - Kreinik Mfg. Co., Inc.
Tacky Glue - Bond Adhesives Co.

Refer to Product Guide on page 66 for additional information on products.

BACKSTITCH INSTRUCTIONS

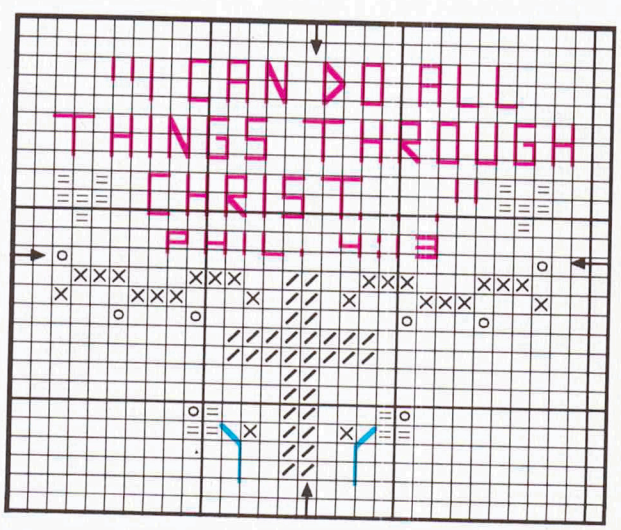
Lettering - Royal Blue (DMC 797, Anchor 132, Coats 7143)
Flower Stems - Emerald Green, Vy. Dk. (DMC 909, Anchor 923, Coats 6228)

FRENCH KNOTS

● Royal Blue (DMC 797, Anchor 132, Coats 7143)

FINISHING INSTRUCTIONS

When stitching has been completed, follow manufacturer's directions for covering charm with stitching.
Glue rattail cording around perimeter of heart. String charm onto remaining rattail. Knot ends together for necklace.



Quetzals

Exotic Bird Series

by The DMC Corporation

Designed by
Conn Baker Gibney

Chart on pages 38 and 39.

For more information on custom mats and frames for Quetzals, contact Nebletts Frames, 5711 Highway 80 West, Jackson, MS 39209; (601) 922-6305.

Quetzals

Model on page 37.

Center of design

CROSS-STITCH 2 strands

BACKSTITCH 1 strand

LONG STITCH 2 strands

STITCH COUNT 98 w x 196 h

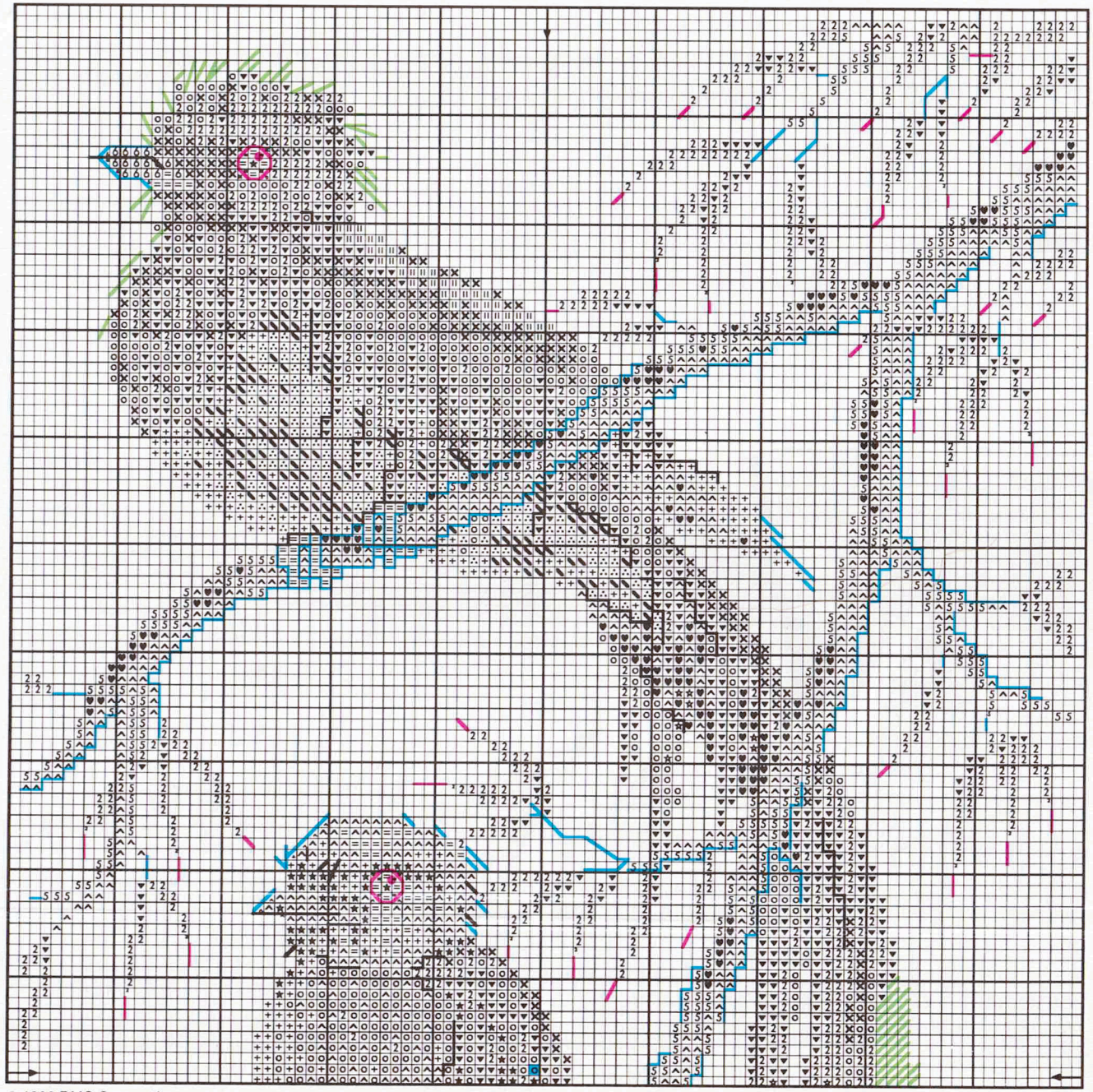
APPROXIMATE FINISHED SIZES

14-count - 7" w x 14" h
18-count - 5-1/2" w x 11" h
22-count - 4-1/2" w x 9" h

FABRIC

14-count white Aida cut 11" w x 18" h

DMC		
6	725	Topaz
=	301	Mahogany, Med.
∴	666	Christmas Red, Bright
◥	498	Christmas Red, Dk.
X	909	Emerald Green, Vy. Dk.
O	701	Christmas Green, Lt.
▼	702	Kelly Green
2	907	Parrot Green, Lt.
▮	3790	Beige Gray, Ultra Vy. Dk.
II	798	Delft, Dk.
+	3787	Brown Gray
⩓	640	Beige Gray, Vy. Dk.
♥	3033	Mocha Brown, Vy. Lt.
5	3782	Mocha Brown, Lt.
★	310	Black
☆ White		White



© 1993 DMC Corporation

FRENCH KNOT (eye)

- White

BACKSTITCH INSTRUCTIONS

- Beaks and female bird (at bottom) - Brown Gray (DMC 3787)
- Mouth of both beaks - Black (DMC 310)
- Eyes - White
- Branches and stems - Brown Gray (DMC 3787)
- Tips of leaves - Parrot Green, Lt. (DMC 907)
- Head of bird - Christmas Green, Lt. (DMC 701)
- All other backstitching - Black (DMC 310)

LONG STITCHES (2 strands)

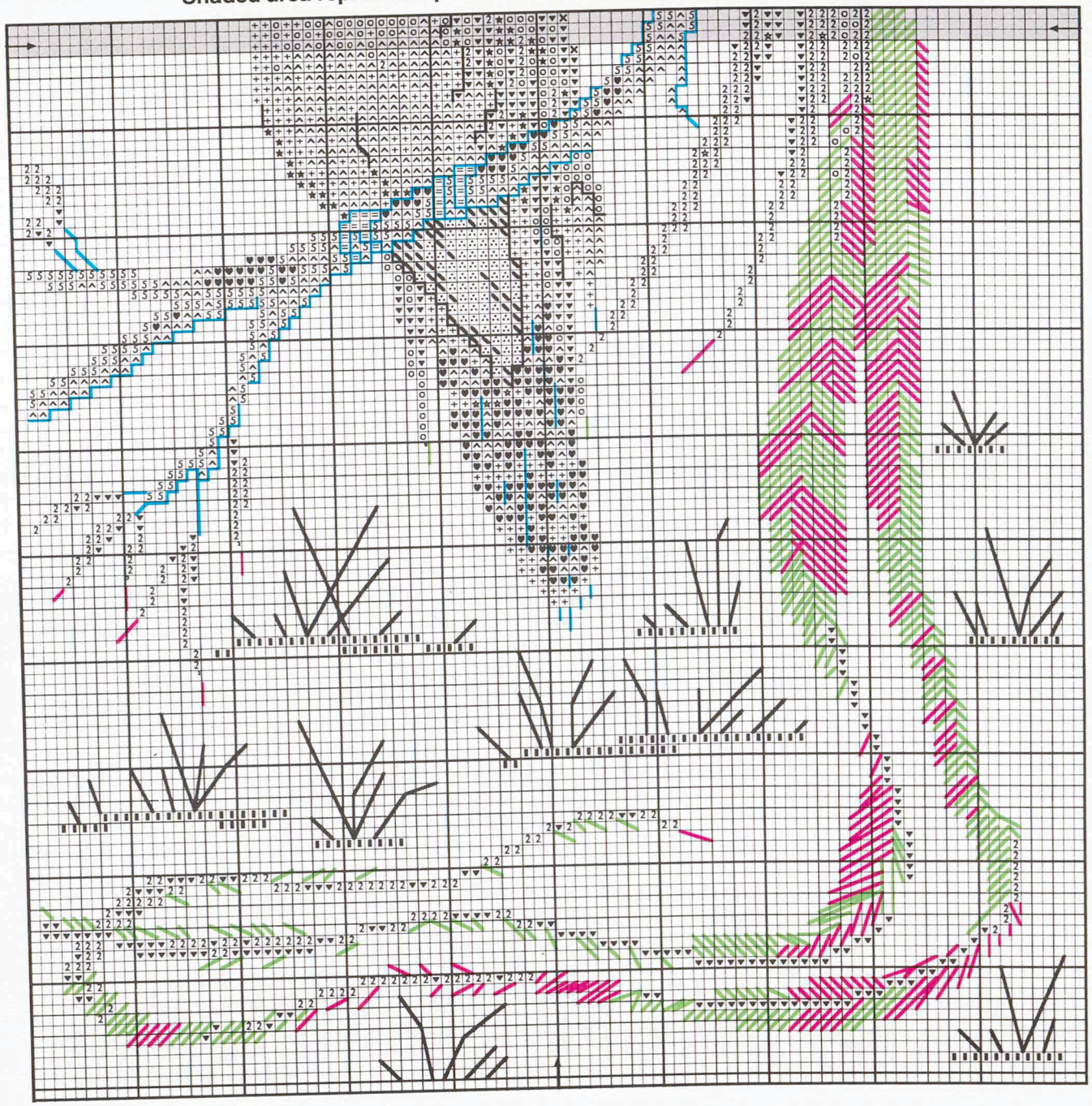
- Grass - Emerald Green, Vy. Dk. (DMC 909)
- Feathers in tail - Kelly Green (DMC 702)
- Feathers in tail - Parrot Green, Lt. (DMC 907)

Previous designs in Exotic Bird Series:

Tropical Parrots - October '92
Pink Flamingos - February '93
Snowy Egret - April '93
Proud Peacock - June '93
Chinese Golden Pheasant - August '93

For information on back issues of *The Cross Stitcher*, call 1-800-CRAFTS-1.

Shaded area represents portion of chart repeated from previous page.



Paisley Roses ...

Beaded Set

	DMC		Mill Hill Beads	Anchor*	J. & P. Coats*
∴	605	Cranberry, Vy. Lt.	00145	50	3151
+	956	Geranium	02005	40	3127
■	321	Christmas Red	02013	9046	3500
2	745	Yellow, Lt. Pale	02001	300	2296
=	704	Chartreuse	00167	256	6238
▮	702	Kelly Green	02020	226	6239
☆	3756	Baby Blue, Ultra Lt.	00146	1037	7975
○	597	Turquoise	02008	168	7168
3	996	Electric Blue, Med.	00020	433	7001
△	800	Delft, Pale	00168	144	7020
\	310	Black	02014	403	8403

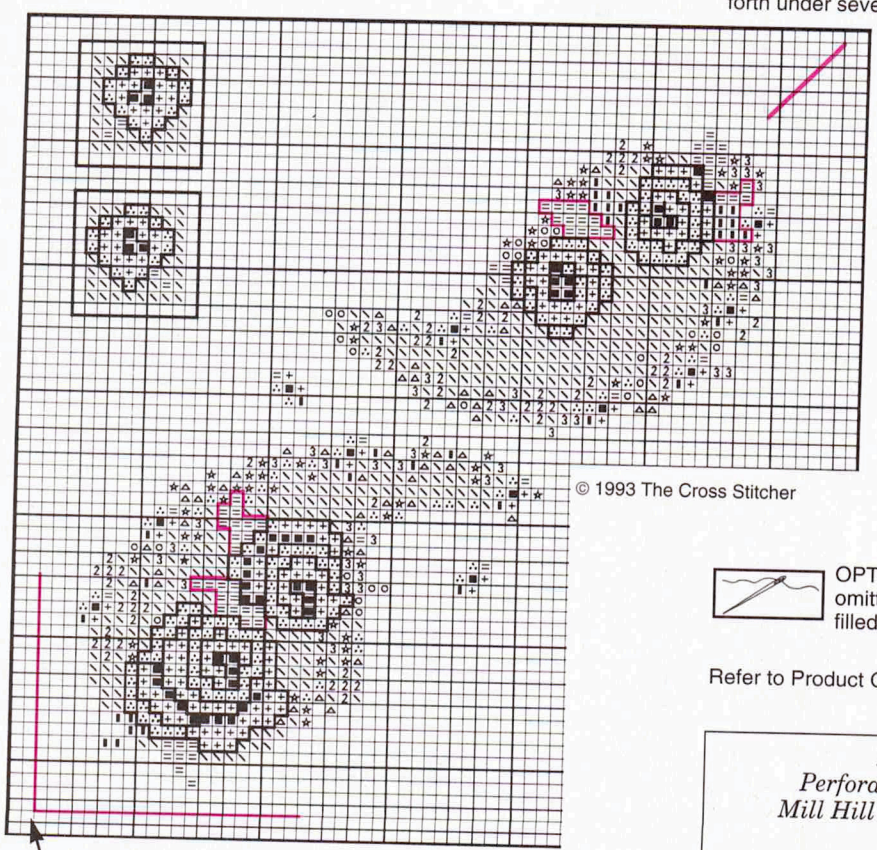
* May not be exact match.

BACKSTITCH INSTRUCTIONS

Roses - Geranium (DMC 956, Anchor 40, Coats 3127)
Leaves - Kelly Green (DMC 702, Anchor 226, Coats 6239)

INSTRUCTIONS FOR BEADED TIE

Omit backstitching. Stitching begins 1-3/4" from tip of tie (diagonally). Use 2 strands of black embroidery floss to stitch beads on tie. Secure ends of floss very securely by running needle back and forth under several stitches.



© 1993 The Cross Stitcher

Tip of tie - Stitching begins 1-3/4" from tip of tie (diagonally).

INSTRUCTIONS FOR CROSS-STITCH TIE

Stitch with two strands and backstitch with one strand. Be sure to include backstitching shown on chart.

INSTRUCTIONS FOR BEADED EARRINGS / BROOCH SET

Omit backstitching. Use 2 strands of embroidery floss for attaching beads to perforated paper. When stitching has been completed, cut one square from stitched areas. Glue pin and earrings to back of stitched pieces.

Parchment Perforated Paper Set: Use ecru embroidery floss with beads.
Black Perforated Paper Set: Use black embroidery floss with beads.

OPTIONAL: For added depth, the black beads can be omitted on the black tie. If you prefer a more solid, filled-in look, include the black beads on the black tie.

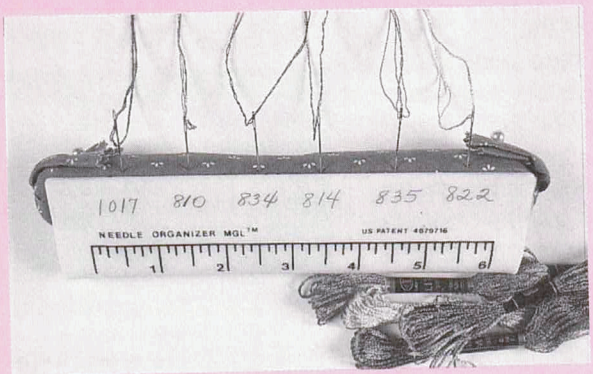
Refer to Product Guide on page 66 for information on products.

Design - Roberta Madeleine
Perforated Paper - Gay Bowles Sales, Inc.
Mill Hill Seed Beads - Gay Bowles Sales, Inc.
Versa-Tie - Studio Seven

Tools of the Trade... Cross-Stitch!

by Lois Winston

There are many products available to cross-stitchers that will make stitching easier and more enjoyable. The following are a few you may want to try. Most products are available in local needlework, fabric, or craft shops. If you cannot find the products in your area, company addresses or toll-free phone numbers are listed at the end of this article. Write or call directly for a mail-order source or ordering information.

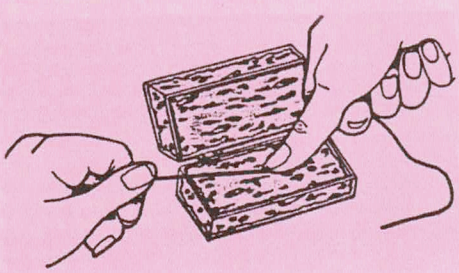


NEEDLE ORGANIZER by MGL Needlework

This needle organizer is designed to hold pre-threaded needles for cross-stitch or other forms of embroidery. It is especially helpful when working with similar shades or for frequent color changes. Floss numbers may be written directly onto the organizer with the pencil that is included. These numbers are easily removed when the project is completed. The organizer is designed to either rest on a flat surface or be secured onto the arm of a couch or chair.

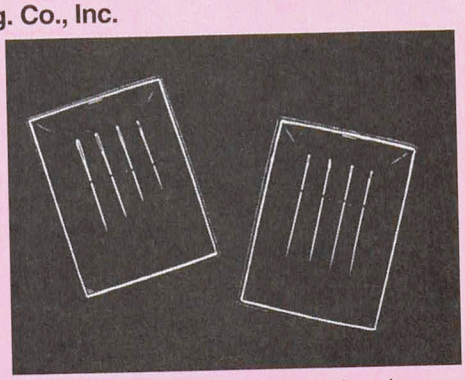
KATIE'S FLOSS MOISTENER

The floss moistener is a nifty little gadget that will help you in a variety of ways. All you do is add a few drops of water to the sponge, place your floss between the damp sponge and your thumb, and pull the floss over the sponge to moisten it. Because the sponge comes in its own handy hinged box, it's great for taking along wherever you want to stitch without worrying about spills.



If you have never dampened your floss before stitching, you may wonder why it's recommended. There are several advantages. First, it helps separate your floss and eliminate knotting. It will also put luster back into your floss as it dries. Your stitches will lay flatter and smoother. The manufacturer also recommends it to control certain specialty threads such as rayon thread. Finally, dampening your floss will test the dyes to make sure they are colorfast.

PLATINUM-PLATED AND GOLD-PLATED NEEDLES from Kreinik Mfg. Co., Inc.



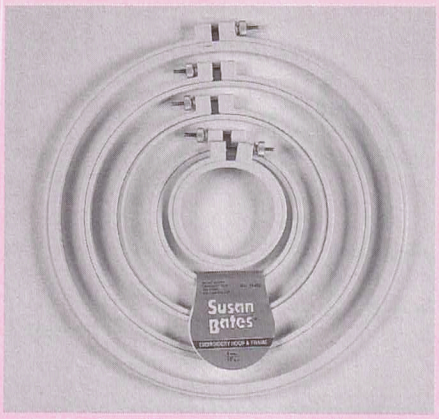
Kreinik offers cross-stitchers a selection of high-quality, aesthetically pleasing tapestry needles. The gold-plated needles are smooth, elegant and pleasant to the touch. They are plated with jewelry-quality plating, resulting in a heavier, more durable gold. Kreinik uses this more expensive quality because flash plating, while cheaper, deposits very thin amounts of gold, which wear off quickly.

Kreinik's platinum-plated needles are bright, shiny, and remain highly polished despite repeated use. Since platinum is highly resistant to chemicals, it is less affected by acids in the skin. Kreinik uses a hand-wired method, to assure that each needle is finished with a quality, heavy, uniform plating guaranteed for longevity. These needles also will not blacken or stain your fingers, floss, or fabric.

(Continued on page 42)

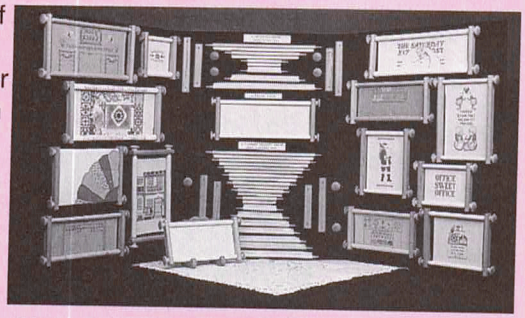
 (Continued from page 41)

SUSAN BATES EMBROIDERY HOOPS & FRAMES from Coats & Clark

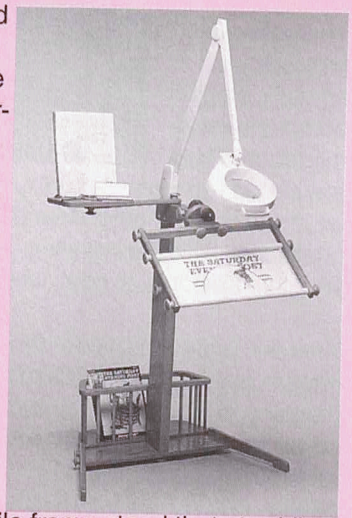


The Susan Bates line of embroidery hoops provides needlecrafters with the perfect balance of function and that extra decorative touch needed to finish the project. The Deluxe Embroidery Hoop & Frame features the exclusive "Super-Grip-Lip" that holds fabric securely in place, making it easier for the needle to pass through smoothly and maintain consistent tension throughout the embroidery. Incredibly durable and flexible, Susan Bates deluxe embroidery hoops are completely safe for ring embroidery fabrics and virtually indestructible. The soft pastel shades of blue and pink are ideal for framing. The round hoops are available in seven different sizes, ranging from 3" to 10". The oval hoops are available in 3" x 6" and 4-1/2" x 9".

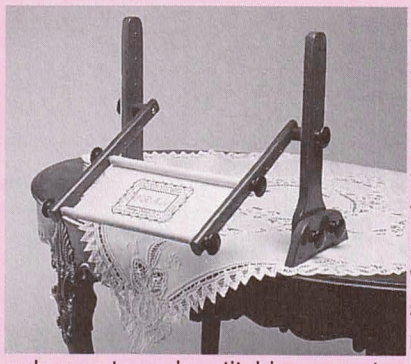
WOODEN SCROLL FRAMES from Tomorrow's Treasures



For those of you who would prefer to work with a scroll rather than a hoop, Tomorrow's Treasures offers a wide variety of both lap and floor stands as well as assorted scroll frames. The Starter Set makes six different-size frames. It includes 6", 12", and 18" scroll rods along with 6" and 8" extender bars and one set of knobs. The Stitcher's Delight comes with a wider selection of scroll rods to make 14 different frame sizes. There are also individual frames available in five different sizes.

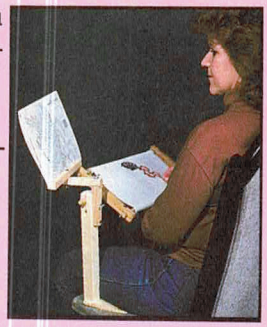


The Lap Frame is a versatile frame stand that straddles your lap or sits on a table top. The floor stand is fully adjustable and comes with or without a basket. A graph holder can also be added.



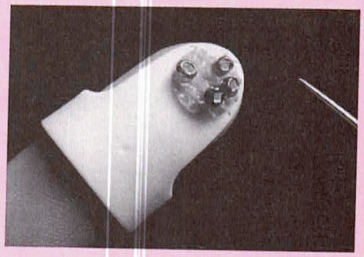
In addition, Tomorrow's Treasures offers a variety of stitching accessories including wooden easels, videos, and Brighter Pastimes Lights, which clip onto stretcher bars and needlework frames or hoops to make stitching easy to see.

STITCHERY STAND from Cross Stitch Cottage



Cross Stitch Cottage's stitchery stand is also a scroll frame that comes complete with a stand base and built-in book holder. Hoop Holder is an optional feature. Fabric attaches to scroll with masking tape. Right- and left-handed models available in three frame sizes: 12", 18", and 24".

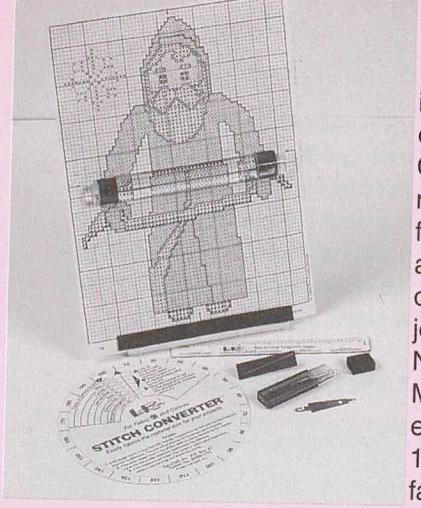
BEAD-NABBER and BEAD-CADDY by Lo-Ran



I love the look of beadwork combined with cross-stitch but hate trying to pick up those tiny beads and get them on the needle. I also have problems with storing the beads. I've tried using a clear plastic tackle box, but the beads find their way under the separators, and the colors get mixed up, or the box tips, and forget it! Well, Lo-Ran has come to the rescue with two new, innovative products.

The Bead-Nabber is a handy little device you slip on your finger. It will pick up seed beads with a touch, holding the beads for easy threading and protecting your finger from needle pricks. It adjusts to any finger size.

The Bead-Caddy is a bead-organizing system with individual compartments, each with its own lid. The organizer has a see-through design and a labeling system with peel-off labels. The Bead-Caddy is available with either 6 or 13 compartments and is designed for easy stack-

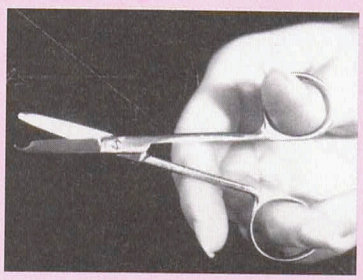


Lo-Ran is a name familiar to many cross-stitchers. The Lo-Ran Stitch Converter easily figures material size and count for your projects. Also available is a thread-organizing system, project-carrying case, Needleholder Card, and Magnetic Ruler with reference guide for 11-, 14-, 18-, and 22-count fabrics.

The Lo-Ran Folding Stand used in conjunction with Lo-Ran's Magnet Boards will allow you to move your graph from your lap to a convenient upright position, and if you need a bit of magnification, the Lo-Ran Line Magnifier has recessed magnets to hold it securely to the magnet board.

Another great project is the Lo-Ran Needleworker's Accessory Kit. This kit contains a magnetic, see-through needle case that will hold dozens of needles. The magnetic back holds a needle threader and can attach to the Magnet Board. The kit also contains a Magnetic Needle Minder for holding threaded needles. The Needle Minder comes with a connecting bar pin to easily attach it to needlework fabric.

THREAD SNIPS from Yarn Tree Designs



Ripping out stitches when you make a mistake is usually slow, hard work. One slip of the scissors can ruin a project that has taken hours or even days to stitch. Stitch ripping is faster and safer with Thread Snips, and it is almost impossible to cut your fabric by accident. Simply hook the thread in the notch in the scissors' blade, slide down to the fabric, and snip.

GOLDEN OLDIES EMBROIDERY SCISSORS from Mundial

Cut your heirloom stitcher in heirloom style with three collectible embroidery scissors that are as pleasing to the hand as they are to the eye. The Mundial Golden Oldies bring precision engineering and an elegant gold-plated finish to classic embroidery scissors patterns. Included in the group are 4" Golden Chanticleer embroidery scissors, 3-1/2" Stork embroidery scissors, and 3-1/2" Florentine embroidery scissors. All Mundial Golden Oldies Scissors offer fine points and sharp edges for perfect clipping and snipping of embroidery threads.

Mundial also offers a broad range of regular embroidery scissors, including four sizes of chrome-plated standard patterns, a curved-blade style, and a premium lightweight style.

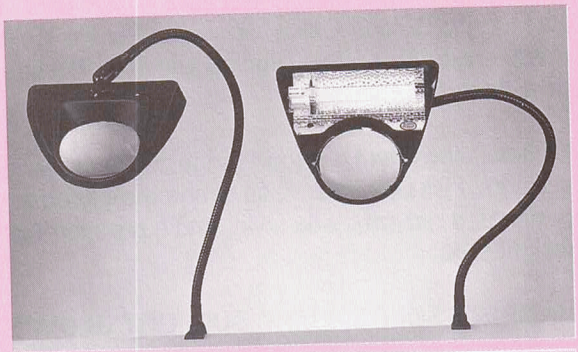
HANDEZE THERAPEUTIC SUPPORT GLOVES from Berroco

Have you ever been stitching a project and had to put it down because your hand, fingers, or wrist began to hurt or cramp? This is repetitive stress injury and is caused by continuous, repetitive motion. Handeze Support Gloves, developed by the New England Therapeutic Research Group, combine three proven pain relievers – heat, support, and massage. By wearing these nonrestrictive gloves while you work, body heat becomes contained, raising the blood temperature in the wrist, hands, and fingers. The form-fitting design gives support to the flesh and muscle structure of the hand and wrist. The four-way stretch material reacts to each movement, producing an automatic massaging and energizing effect. The more you stitch, the more you massage. Hence, you will be able to stitch longer and with more comfort. Those of you who have been forced to stop stitching due to arthritis, tendonitis, poor circulation, or carpal tunnel syndrome may find that these gloves will once again enable you to pursue your love of cross-stitch. Handeze are available in five different sizes in slate blue and beige.

DAZOR MAGNIFIER LAMPS distributed by The Dan-Sig Company and Boyd Enterprises

If you're having trouble stitching because your eyes just aren't what they used to be, Dazor Magnifier Lamps are what you need. These lamps come in a variety of sizes and styles to suit every need. These include the Next Generation Circline Magnifier, Compact Fluorescent Magnifier, and Hi-Lighting Magnifier. Each sheds even, shadow-free light for optimum brightness. The magnifying lenses provide distortion-free magnification of 75%.

(Continued on page 42)



Both the Circline and Hi-Lighting lamps come in a variety of models including clamp-on, weighted base, or caster and pedestal floor styles. The Compact is available in either clamp-on fluorescent or 40-watt incandescent, both capable of being attached to either a caster or pedestal floor base.

FABRICRAFT MULTI-PURPOSE FABRIC and CRAFT FINISH and WEARABLE WASH from Faultless//BonAmi Co.

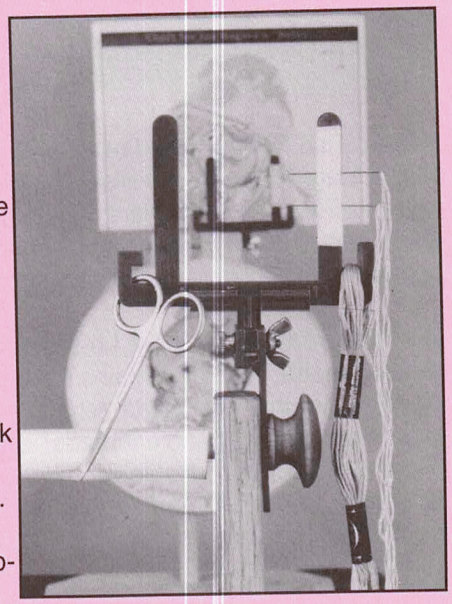
Fabricraft Multi-Purpose Fabric and Craft Finish is a unique liquid concentrate specially formulated for needlecrafts as well as other crafts. It provides a beautiful finish on colorfast cross-stitch and helps resist soiling, yellowing, and fading.

When preshrinking cross-stitched garments, use Fabricraft in the final rinse. This will restore your fabric to a crisp natural finish. By using Fabricraft as a hand-dip solution for your cross-stitch fabric before beginning to stitch, you can prevent fraying or cut of raw edges and help keep your fabric clean and fresh during stitching.

When used full-strength, Fabricraft Fabric and Craft Finish is NOT just another ordinary stiffener. Unlike most stiffeners, which are basically glue, Fabricraft is excellent for stiffening and draping without adding a gluey shine. Fabricraft absorbs into the fibers and will not fill holes or detail on your fabric or stitching. Your fabric remains flexible, and you can even stitch over it.

Wearable Wash is a brand-new addition to the Fabricraft line of fabric care products. Although it is a detergent specially formulated for painted, dyed, and embellished garments, it works beautifully on cross-stitch as well, because it will not fade colors. For complete fabric protection, the manufacturer recommends following with Fabric and Craft Finish.

THE GRAF FIXER from DNY Needletools



The Graf Fixer is the ultimate stitcher's tool, holding your leaflet, scissors, needle and floss. Leaflets are at eye level, making stitching faster and easier. Needles stay close at hand. Scissors hang neatly on the hook until the frame is flipped for cutting. There is also a hook for floss bobbins or skeins. Two adapters are provided so that most frames with a wing nut at the top or side may be used. No assembly or tools are needed.

MGL Needlework, P.O. Box 290996, Davie, FL 33329.
Katie's Floss Moistener, P.O. Box 12252, Reno, NV 89510
Kreinik Mfg. Co., Inc., 1-800-537-2166
Coats & Clark, 30 Patewood Dr., Greenville, SC 29615
Tomorrow's Treasures, 19722 144th Ave. N.E., Woodinville, WA 98072
Cross Stitch Cottage, P.O. Box 1496, Maggie Valley, NC 28751, (704) 926-2845
Lo-Ran, Dal-Craft, Inc., P.O. Box 61, Tucker, GA 30085
Yarn Tree Designs, Inc., P.O. Box 724, Ames, IA 50010
Mundial, Inc., 50 Kerry Place, Norwood, MA 02062
Berroco, Inc., P.O. Box 367, Uxbridge, MA 01569
The Dan-Sig Company, P.O. Box 2141, Memphis, TN 38101
Boyd Enterprises, P.O. Box 566, Davidson, NC 28036
Faultless Starch/Bon Ami Co., 1025 W. 8th St., Kansas City, MO 64101
DNY Needletools, P.O. Box 97088, Tacoma , WA 98497

Architecturally Speaking ...

by Linda Gordanier Jary

Should one consider the topic of architecture in all types of needlework, the study would encompass tapestries of every kind, innumerable vestments, household articles, upholstery, and more. Within the realm of architecture, one would ponder more than complete buildings, whether palaces or manor houses or cathedrals; arches, columns, windows and doors, even monuments are architectural elements that, throughout the history of needlework, have found expression either as major or minor parts of simple or massive projects. Within the narrower topic of samplers, the elements are as varied as those in other textile forms, and in some cases more fascinating.

While houses and buildings became more evident in the middle of the 18th century, samplers pre-dating that time were not without representations of dwelling places. Early cutwork samplers showed tents or pavilions, some worked with detached stitches to show an opening into the residence. The same stitches also effected open doors and windows. Satin stitches, brick stitch, and split stitch later indicated stone, brick, and the shingles of roofs, every needlewoman employing her own or a learned style to depict a manmade structure.

Home Sweet Home

Buildings other than those in which samplermakers took up residence are more prevalent in English samplers than those stitched by American hands. The palaces of the British monarchy found their way onto the samplers of royal subjects, as did the Crystal Palace of the 1851 Exhibition. Those who searched the Bible for inspiration used the detailed dimensions of Solomon's temple in I Kings, with its magnificent doors and porches, as the focal point of their samplers.

Those who did stitch their own homes, or representations of them, lived in the British Isles as well as in Europe and America (both as colonies and as a nation). In *Samplers*, by Averil Colby (B.T. Batsford, London, 1987), the following description of the typical house is indicative of what the sampler student most often finds on 18th- and 19th-century samplers:

> *"...it was usual for a house and a cottage to be worked on one sampler, especially those which included a rural scene, and probably they represented the big house and an estate cottage or, as happened frequently, the house was a farmhouse in a field with a cottage nearby. ...Many houses were Georgian in character, brick built with glazing bars, fanlights and other features of the period . ... The presence and degree of chimneys appear to depend on the worker's sense of pattern rather than anything else... ."*

Apparently the wealthier landowners had more than one chimney protruding from their homes, indicating more fireplaces, while smaller cottages sported only one, indicating a more frugal existence. Stitchers, however, in their quest for symmetry, usually supplied two chimneys to houses in order to "balance the scene."

Among modern needlewomen, those who have a flair for design continue to incorporate their homes in their work; some produce the design themsleves, others hire artists to execute it for them. Apparently "Home Sweet Home" is stitched somewhere among the sinews of many a needlewoman's heart.

Point of View

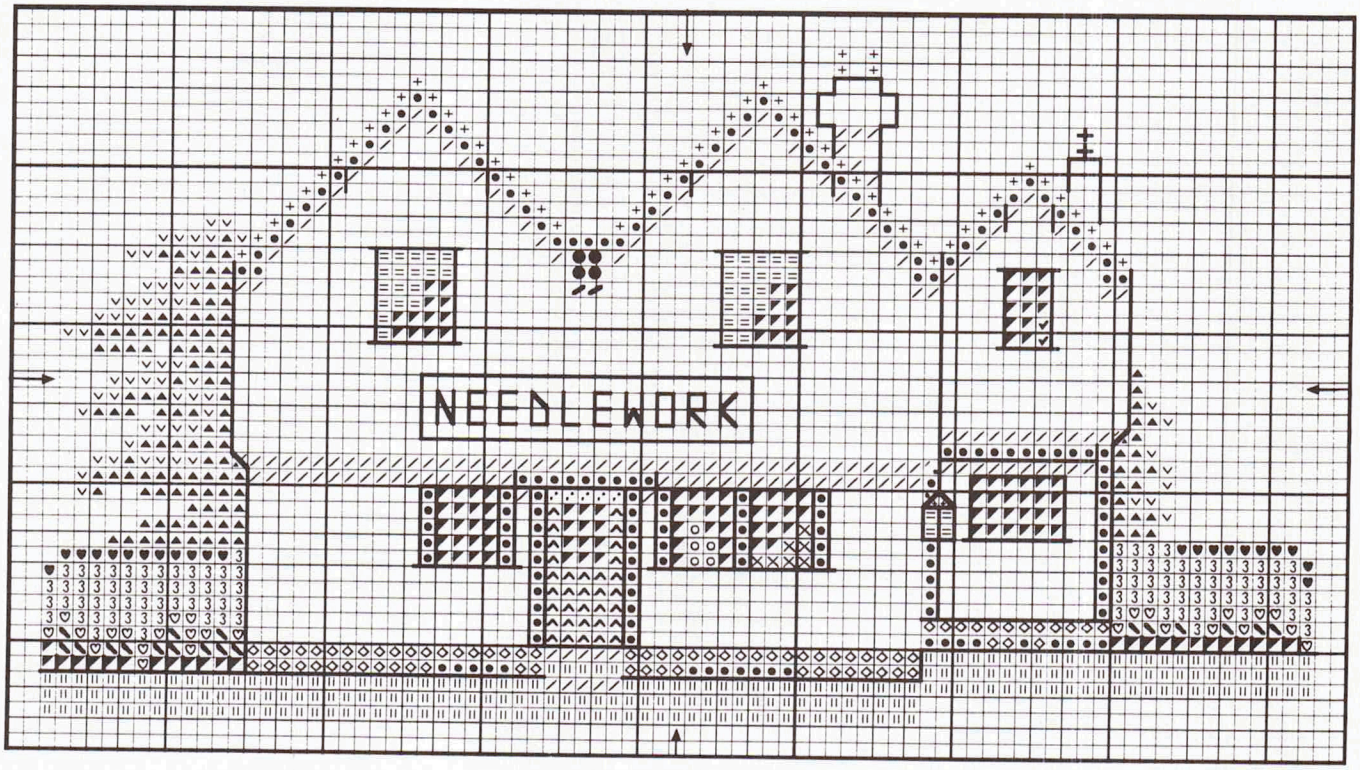
There is a certain illusion of space and perspective achieved by the use of architectural elements in a sampler. Placed higher on the fabric and stitched in a smaller scale, the appearance of a building in the background offers depth when larger figures are stitched lower on the piece. Columns and obelisks, which lead the eye upward, heighten a sampler; castle towers and turrets as well as cathedral steeples produce the same illusion. Few samplers actually incorporate the sides of buildings or exercise the technique of a vanishing point in their design, although some executions of English castles set turrets forward and show inner towers a bit smaller to achieve a perception of depth. Usually buildings are of a single dimension, perhaps with a pathway leading to the doorway to suggest distance.

Delightful naivete often perches birds on chimneys and rooftops that are distinctly out of proportion; some homes are depicted between human figures that are far taller than the roofs. The reverse of this charming "primitive" style is occasionally seen when very small motifs, which merely suggest birds in flight, are stitched above the roof. As few as eight cross-stitches can indicate birds in the sky. Trees and gardens surrounding buildings are similarly portrayed – some too big; some too small, and some just right. This description of motifs is offered advisedly, since the needlewoman's expression of any sampler element is indeed her own, and the value of her work is her particular perception of all its parts.

Monumental Efforts

Among clever Victorian craftsmen was one William Avery of Redditch, the needle manufacturing capital of the world. His genius for selling his needles was the clever containers in which they were placed. While every imaginable object was subject to his artistic interpretation as a needlecase, architectural imitations were particularly popular. Among his packaging designs are Shakespeare's birthplace, a wishing well, a windmill, Temple Bar, Cleopatra's Needle and even the Arc de Triomphe. In like manner, English needlewomen were drawn to architectural topics beyond house and home. From pyramids to pedestals, all types of architecture fell prey to the needle.

(Continued on page 47)



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Needlework Shop

NOTE: Blank areas in house are not stitched.
The symbol " || " is a half cross-stitch.
There are six "displaced" stitches in the chart:
2 " + " at top of RIGHT chimney (Copper, Lt.)
2 " ● " in center of house (Coffee Brown Ultra. Dk.)
2 " / " in center of house (Drab Brown, Lt.)
Displaced stitches are made ON the thread lines rather than in the center of a square.

CROSS-STITCH 2 strands

BACKSTITCH 1 strand

STITCH COUNT 81 w x 43 h

APPROXIMATE FINISHED SIZES

14-count - 5-3/4" w x 3-1/8" h
16-count - 5-1/8" w x 2-3/4" h
18-count - 4-1/2" w x 2-1/2" h

FABRIC 36-count white linen

Model was stitched OVER 2 THREADS and mounted in a Sudberry House Ladies Oval Box #99831 (5" x 7" oval design).

	DMC		Anchor*	J. & P. Coats*
◇	898	Coffee Brown, Vy. Dk.	360	5476
●	938	Coffee Brown, Ultra Dk.	381	5477
+	921	Copper, Lt.	338	—
♥	3347	Yellow Green, Med.	266	6266
3	3346	Hunter Green	—	6258
v	988	Forest Green, Med.	243	6258
▲	987	Forest Green, Dk.	244	6258
=	415	Pearl Gray	398	8398
◤	318	Steel Gray, Lt.	399	8511
X	932	Antique Blue, Lt.	1033	7050
○	223	Shell Pink, Med.	895	3240
✓	3689	Mauve, Lt.	49	3086
|| **	372	Pecan, Lt.	854	—
/	613	Drab Brown, Lt.	956	—
^	White	White	02	1001
⋰	762	Pearl Gray, Vy. Lt.	234	8510
♡	602	Cranberry	63	3063
◥	603	Cranberry, Lt.	62	3001
		Gold Metallic		

* May not be exact match.
** These are 1/2 cross-stitches.

BACKSTITCH INSTRUCTIONS

White - (Anchor 02, Coats 1001)
"Needlework" - Gold Metallic (1 strand)
All other backstitching - Coffee Brown, Ultra Dk. (DMC 938, Anchor 381, Coats 5477)

Architecturally Speaking ...

(Continued from page 45)

Among those objects classified as monuments were memorial stones and statues erected to those who no longer walked the earth. Gravestones surrounded by weeping willows and monuments topped with urns were carefully duplicated by mourning relatives. In the newly independent United States, a similar fascination with memorial samplers burst forth upon the death of its beloved general and first president, George Washington. The high infant mortality rate and the short lifespan of women, particularly mothers, provided inspiration for myriad mourning samplers depicting memorial monuments.

Undoubtedly, among the reasons for a particular interest in memorial and mourning samplers was the death of Queen Victoria's beloved Albert. Her depth of grief put all of England in black; even the quotidian straight pin was manufactured in the color of onyx. Samplers that remembered departed loved ones and heroes, the completion of which may have put an end to the grieving process, were stitched in a great deal of black cotton and silk. Although not a sampler, a particularly interesting piece of embroidery in the Victoria and Albert Museum, London, shows "Fame strewing flowers on Shakespeare's tomb."

A Modern Perspective

Scattered among ruins, sampler lovers will find arches enclosing verses and motifs; columns can be found framing the Ten Commandments or the Apostles' Creed. The perfect lines and curves drawn by the architect have served as motifs for counted-thread embroidery since samplers came upon the textile scene. Perhaps the adaptability of one art form to another has been particularly easy because of similar components – lines and corners, rectangles and squares, symmetry, mirror images. All are compatible in both realms of design.

The fascination with buildings and structures has cycled and recycled like most styles and trends; the modern stitcher will find that she is in the midst of a positive architectural trend right now. Perhaps it is a current interest in the Victorian era (English and American, which has generated designs including English cottages in rural settings as well as palaces among formal gardens,. The Arc de Triomphe has recently been re-introduced too, as well as the Eiffel Tower. While every stitcher has a particular taste there are two American design companies that are worthy of note when it comes to architectural excellence. While browsing through your local cross-stitch shop next time, consider the superb English cottages offered by Cross My Heart, Inc. and the very American designs offered by Graphs by Barbara and Cheryl, Inc. Their styles are different, but both offer excellent architectural translation – perhaps they will encourage you to stitch this very relevant element in samplers.

Design - Linda Gordanier Jary
Thread - DMC Corporation
Ladies Oval Box - Sudberry House, Inc.
Edinborough Linen - Zweigart® Fabrics & Canvas

Designer Stitchery Tips by Liz Turner Diehl

What makes blending a breeze?

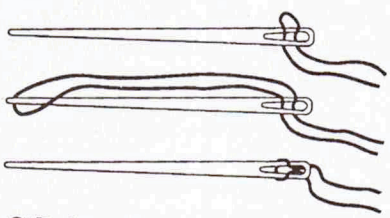
If you love the colorful sparkle of metallic highlights, but hate struggling with the stretching, stripping and splitting of traditional blending filaments, there's a Rainbow™ of pleasure in store for you.

Why is Rainbow™ different?

Rainbow™ Blending Thread is not just another blending filament, but a true blending thread—a metallic filament wrapped with and supported by nylon fiber, for unbeatable strength, integrity and memory. Rainbow™ is even strong enough to stitch alone, as well as in combination with other fibers.

How do I thread two fibers?

If you're blending with another fiber, especially a heavier one, anchor Rainbow™ in the needle first, then thread your needle as usual with the other fiber. This will prevent Rainbow™ from falling out of the eye, and eliminate the fibers ending in different lengths as you stitch.

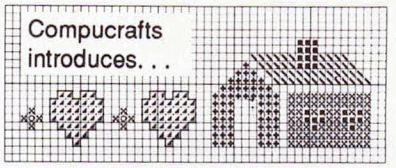


Stitch and compare for yourself!

For a sample Rainbow™ bobbin and a FREE blending thread color conversion chart, send $1.00 and a stamped, self-addressed envelope to Department RCR, Madeira Marketing Ltd., 600 East 9th Street, Michigan City, IN 46360. Or order a swatched Rainbow™ color card of all 52 sparkling colors for $6.00, and you'll receive a FREE Rainbow™ bobbin and a FREE conversion chart with your order.

Glissen Gloss™ MADEIRA

Compucrafts introduces. . .



Stitch Crafts

The Professional Stitch Graphing Program for the Apple Macintosh®.

Draw cross stitch motifs with up to 50 symbols and colors. Draw backstitch along grid lines and diagonals. Select colors from a 360 color DMC® palette.

Change and edit symbols. Move, copy, cut and paste, zoom, fill, flip and rotate. Multiple grid styles, grid aspect ratios, stitch counters and print options.

Design your own, or create charts and DMC symbol legends automatically from color pictures.

Stitch Crafts, $150.00 - It's the ultimate! For more information contact:

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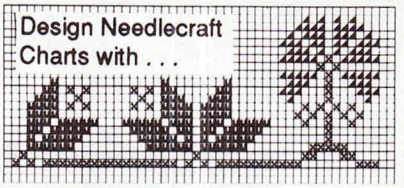
(508)-263-8007

Check, Master Card, Visa and C.O.D. orders accepted.

Also available: *The Stitch Grapher* for the IBM - PC and Apple // - $89.95. Call or write for details.

Design Needlecraft Charts with . . .



Stitch Grapher*Plus*

Automated *Color* Stitch Graphing software for the IBM-PC®.

Graphs as large as 640 X 640 stitches may be generated and printed along with a color chart. Select colors from a 360 DMC® color palette or create new colors from over 16 million possible colors. Automatically create charts from your favorite pictures in DOS or in Windows® with DMC matching.

Change symbols and colors. Move, copy, rotate, mirror image, save and reuse previous designs. Multiple grid styles and print options.

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Compucrafts
Box 326, Lincoln Ctr, MA 01773
(508)-263-8007

Check, Master Card, Visa and C.O.D. orders accepted.

Also available: the original *Stitch Grapher v2.0* (monochrome) for Apple //s and IBMs without VGA support. And *Stitch Crafts* for the Apple Macintosh. Call or write for details.

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- Floss stays clean and protected
- Smooth plastic bobbins prevent floss damage
- Spools snap together conveniently for storage
- Numerical sequence in stack, aids in locating colors
- Special marking pen available to identify floss by number

These plastic spools snap together to organize, protect and provide tangle-free storage.

Send $1.00 for 3-piece sample and order info to:
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P.O. Box 1336, Dept. N
Belen, NM 87002

SHOP OWNERS — WRITE FOR WHOLESALE PRICES

Needlework Catalog —Just $2!

Great new 32-page catalog features dozens of cross-stitch and duplicate stitch designs ... weddings, fantasy, baby themes, samplers, something for everyone! $2.00 refundable on your first order! Call 1-800-768-5878 or write Stitcher's Market, Dept. 20, 405 Riverhills Business Park, Birmingham, AL 35242.

Thanksgiving Table Runner Set

▲ CENTER of chart

CROSS-STITCH 2 strands

BACKSTITCH

1 strand (except lines under turkey, 3 strands)

STITCH COUNT

110 w x 102 h - turkey
43 w x 20 h - pumpkins on table runner
36 w x 34 h - pumpkin for breadcover/napkin

APPROXIMATE FINISHED SIZES

Turkey chart with leaf motif
26-count OVER 2 threads - 8-1/4" w x 8" h
14-count - 7-7/8" w x 7-1/4" h

Pumpkin (on table runner)
26-count OVER 2 threads - 3-1/2" w x 1-3/4" h
14-count - 3" w x 1-1/2" h

Pumpkin (Breadcover/Napkin)
26-count OVER 2 threads - 3-1/2" w x 1-3/4" h
14-count - 2-1/2" w x 2-1/2" h

FABRIC

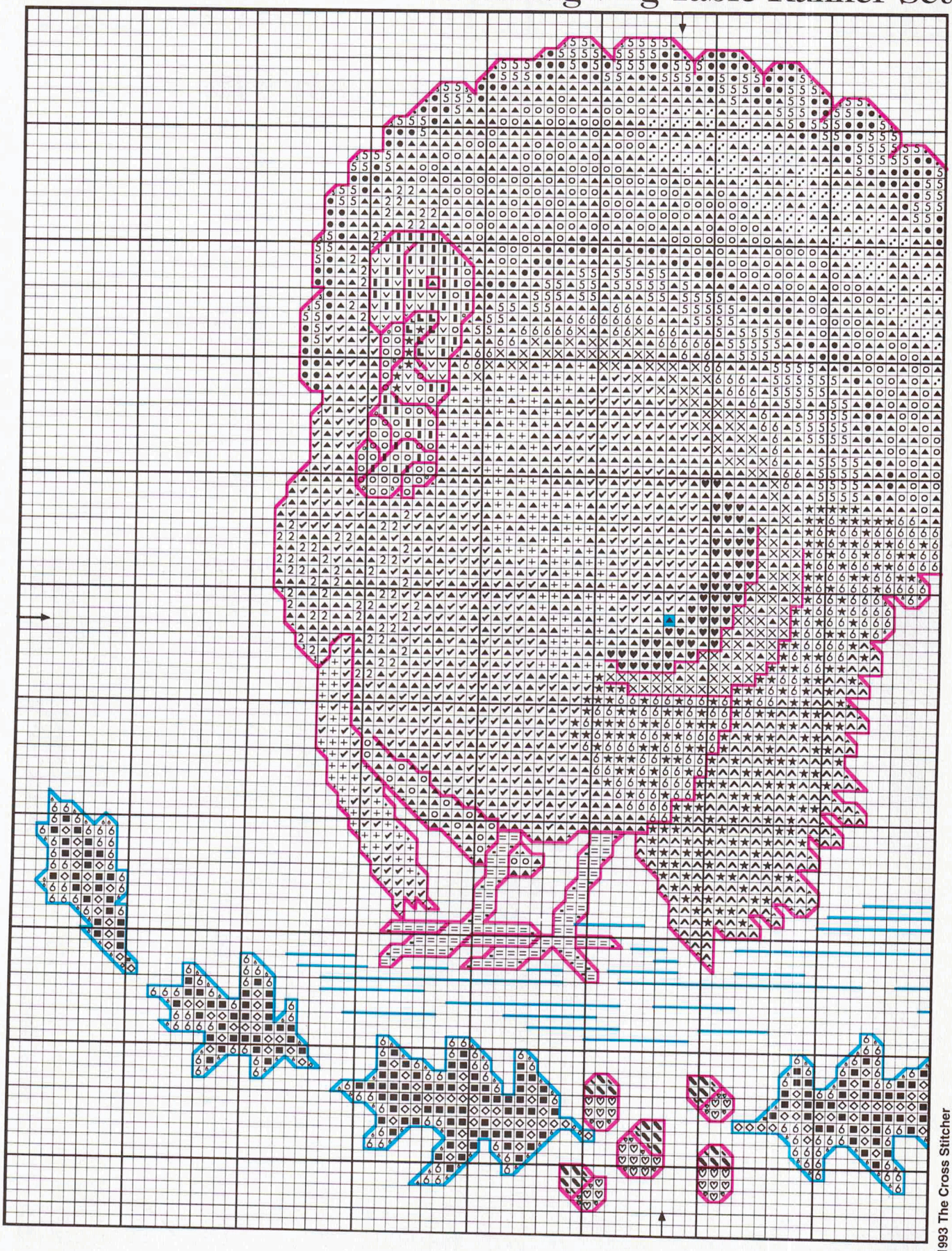
26-count ivory Salem Cloth from Zweigart® compliments of Wichelt Imports, Inc.
Tablerunner - cut 28" long and 17" wide
Napkins/Breadcover - 16" square

Designs - Ann Hall
Fabric - Zweigart® compliments of Wichelt Imports, Inc.
Embroidery Floss - The DMC Corporation

Chart on pages 50 and 51.
Master keycode on page 51.

Models shown on page 49.

Thanksgiving Table Runner Set



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	DMC		Anchor*	J. & P. Coats*
✓	792	Cornflower Blue, Dk.	941	7150
■	368	Pistachio Green, Lt.	214	6016
◇	367	Pistachio Green, Dk.	217	6018
=	833	Golden Wheat, Med.	907	– – –
L	726	Topaz, Lt.	295	2295
◥	434	Brown, Lt.	310	5000
♡	801	Coffee Brown, Dk.	359	5472
⩓	677	Old Gold, Vy. Lt.	886	5372
◆	320	Pistachio Green, Med.	215	6017
▽	433	Brown, Med.	358	5471
ıı	970	Pumpkin, Lt.	316	2327
○	900	Burnt Orange, Dk.	333	2329
	319	Pistachio Green, Vy. Dk.	218	6246

* May not be exact match.

	DMC		Anchor*	J. & P. Coats*
▲	3799	Pewter Gray, Vy. Dk.	236	8999
5	971	Pumpkin	316	2099
●	972	Canary, Deep	298	2298
2	400	Mahogany, Dk.	351	5349
▮	762	Pearl Gray, Vy. Lt.	234	8510
⩒	415	Pearl Gray	398	8398
⋰	946	Burnt Orange, Med.	332	2332
★	413	Pewter Gray, Dk.	401	8514
6	676	Old Gold, Lt.	891	– – –
⨯	725	Topaz	305	2294
+	793	Cornflower Blue, Med.	176	– – –
♥	794	Cornflower Blue, Lt.	175	– – –
✓	792	Cornflower Blue, Dk.	941	7150

* May not be exact match.

BACKSTITCH INSTRUCTIONS

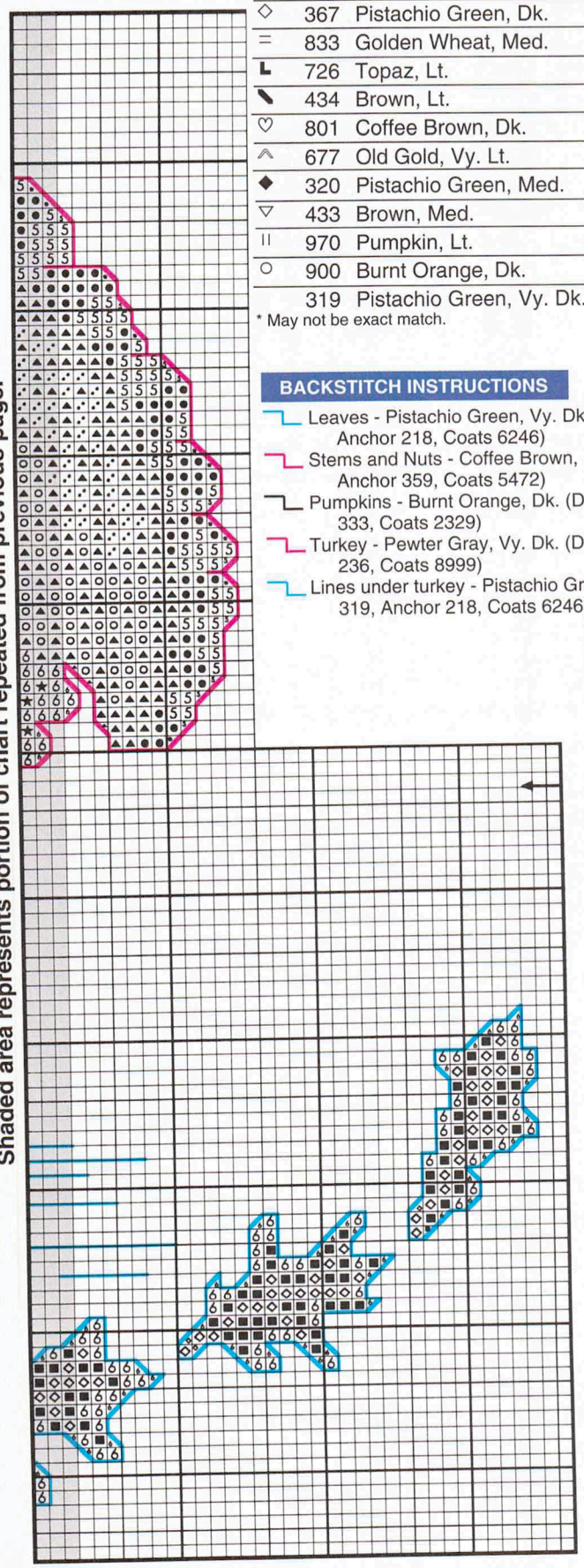
- Leaves - Pistachio Green, Vy. Dk. (DMC 319, Anchor 218, Coats 6246)
- Stems and Nuts - Coffee Brown, Dk. (DMC 801, Anchor 359, Coats 5472)
- Pumpkins - Burnt Orange, Dk. (DMC 900, Anchor 333, Coats 2329)
- Turkey - Pewter Gray, Vy. Dk. (DMC 3799, Anchor 236, Coats 8999)
- Lines under turkey - Pistachio Green, Vy. Dk. (DMC 319, Anchor 218, Coats 6246)

FINISHING INSTRUCTIONS

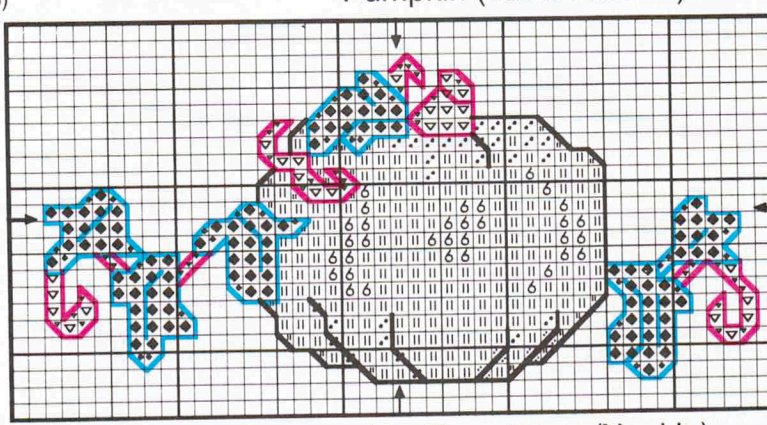
Fold edges back 1/8" and sew hem all around.
OPTIONAL: Sew lace of your choice around edges.

Models shown on page 49.

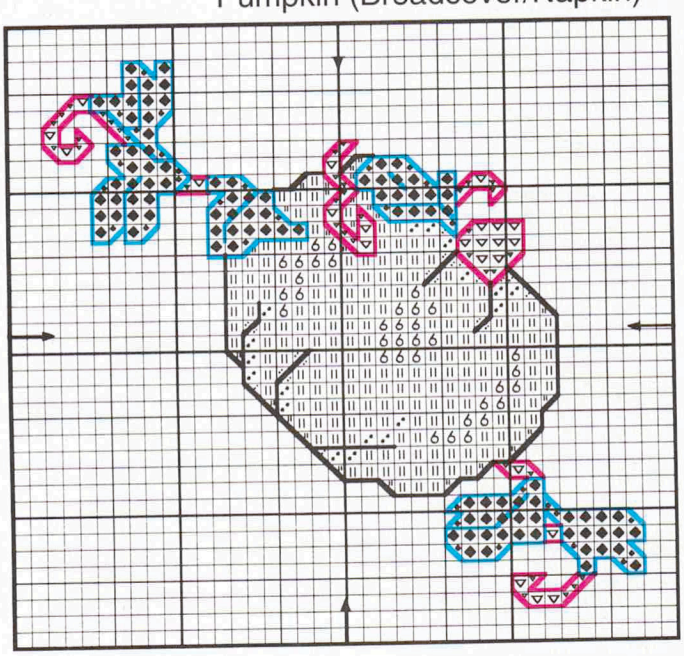
Shaded area represents portion of chart repeated from previous page.



Pumpkin (Table Runner)



Pumpkin (Breadcover/Napkin)



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A Project of Love

(A Note from the Editor)

While we felt the Claddagh was very appropriate for celebrating St. Patrick's Day, little did we know how much the design would mean to one remarkable daughter-in-law and her special father-in-law.

For several years now I have traveled with a needlework group to various countries. The trips are always so enriching. For a short period of time and in a small way, we experience what life is like in other countries. We eat the native food, shop in their stores, listen to their music, and tour their countryside.

In 1991 our group visited Ireland; the land with its rolling green hills was breathtaking. The people of Ireland were very courteous and friendly.

Among the tour group were John and Marilyn Ohler (their designing business is called Puckerbrush). The Ohlers took many pictures and did research into the history of the Claddagh. Upon our return to the United States, I asked the Ohlers to design the Claddagh for our readers in honor of Ireland and all the wonderful people there who made us feel so welcome. The Claddagh was featured in the February '93 issue of *The Cross Stitcher*.

"In place of the word Claddagh, I put our family name, Glennon ... we will pass it down to our son as a family treasure." - Louise Glennon

Recently *The Cross Stitcher* received a letter pertaining to the Claddagh design from Louise Glennon. Mrs. Glennon's letter was so heartwarming and inspiring, I wanted to share it with you.

To all the people who create *The Cross Stitcher* magazine, I finally get a chance to do what I have been meaning to do, send you a special letter! I am fairly new to cross-stitching, and I subscribed to your magazine last year. My father-in-law had been ill with cancer for a year, and in February, he started taking a turn for the worse. He was an immigrant from Ireland, and was very proud of his heritage. He was really like a father to me; I became very close to him during his illness. He adored his only grandchild, his three-year-old grandson, Patrick John (named after my husband and my father-in-law).

My heart beat so fast when I opened up the February 1993 issue and there, to my surprise, was your chart of the Claddagh. I just knew I had to make it for him as a special gift. It symbolizes my true feelings for this wonderful man. I found so much love, caring, and a very special friendship in my father-in-law. I finished the Claddagh chart and framed it in time for St. Valentine's Day. In place of the word *Claddagh*, I put our family name, Glennon.

My father-in-law got worse, but said he wanted to see St. Patrick's Day arrive. He passed away in the hospital while the St. Patrick's Day parade was on; we were all there for him. He was only 59 years old.

Thank you again for placing that chart in your magazine at the perfect time. I was so happy I was able to make such a beautiful symbol of love.

The framed cross-stitch still hangs above his special chair. I'm glad I had the chance to let him know how very special he was to me. Eventually, we will pass it down to our son as a family treasure.

Thank you to everyone. I couldn't have wished for a better cross-stitch magazine. You're the BEST!

Sincerely,

Louise Glennon

Aunt Mandy's Pantry

Chart on pages 54, 55, 56, and 57.

♡ CENTER of chart

CROSS-STITCH 2 strands

BACKSTITCH 1 strand

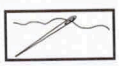
STITCH COUNT 136 w x 187 h

APPROXIMATE FINISHED SIZES

28-count OVER 2 = 14-count - 9-3/4" w x 13-3/8" h
16-count - 8-1/2" w x 11-5/8" h
18-count - 7-1/2" w x 10-3/8" h

FABRIC

28-count antique white Glasgow Linen by Zweigart® Fabrics & Canvas, cut 13" w x 16" h



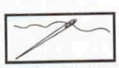
Stitch over 2 threads.

FRENCH KNOTS (1 strand)

- DMC 520, Olive Drab, Dk.
- DMC 915, Plum, Dk.

STRAIGHT STITCHES (2 strands)

Hanging flowers/herbs - DMC 3046, Yellow Beige, Med.



Our model used one skein of every color with the exception of DMC 3033 and DMC 898; two skeins were used for these.
MATS: Blue/Tan Model (Crescent Storm Blue and Crescent Suntan)
Green/Tan Model (Crescent Grass Green and Crescent Suntan)

Design - Judy Chrispens
Stitcher - Donna Glas
Fabric - Zweigart, compliments of Wichelt Imports
Embroidery Floss - DMC Corporation
Mats and Frame - Nebletts Frames

For additional information on framing, fabric and embroidery floss, refer to Product Guide on page 66.

Model shown on front cover

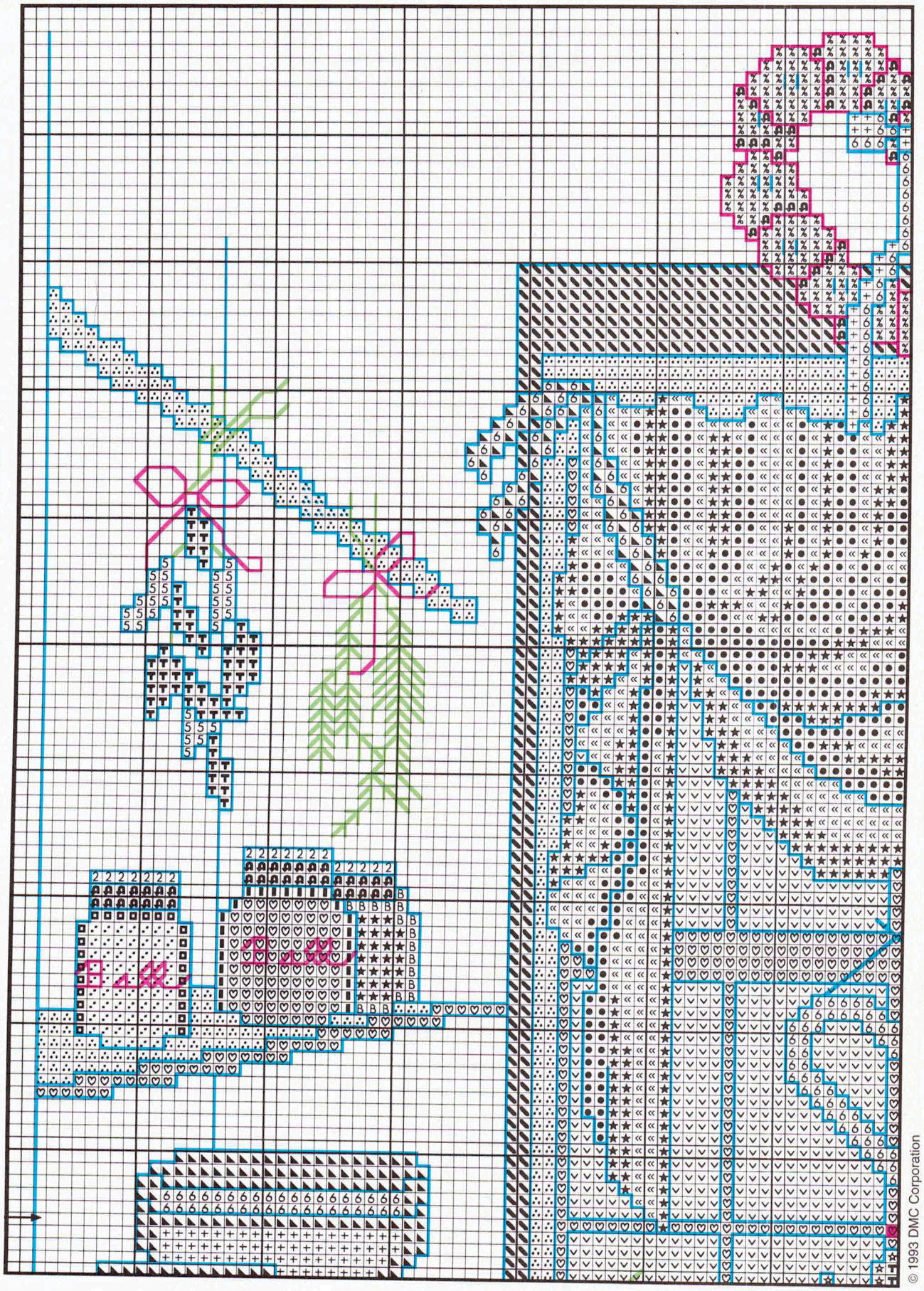
BACKSTITCH INSTRUCTIONS

- Bows - DMC 919, Red Copper
- Stems - DMC 3345, Hunter Green, Dk. (2 strands)
- Lines on measuring cup - DMC 817, Coral Red, Vy. Dk.
- Outline apples on wreath - DMC 817, Coral Red, Vy. Dk.
- Lines on top of pie - DMC 898, Coffee Brown, Vy. Dk.
- Bows on bunches of onions - DMC 919, Red Copper
- Stems of potted plant (far left) - DMC 3345, Hunter Green, Dk. (2 strands)
- Reflections on apples in basket - White
- Lines on dried apples in wreath - DMC 898, Coffee Brown, Vy. Dk.
- Lettering - DMC 3371, Brown, Vy. Ultra Dk.
- All other backstitching - DMC 898, Coffee Brown, Vy. Dk.

	DMC	
⇩	742	Tangerine, Lt.
◆	741	Tangerine, Med.
7	740	Tangerine
♫	422	Hazel Nut Brown, Lt.
2	3045	Yellow Beige, Dk.
■	420	Hazel Nut Brown, Dk.
▲	801	Coffee Brown, Dk.
+	794	Cornflower Blue, Lt.
6	793	Cornflower Blue, Med.
◣	798	Delft, Dk.
˅	3756	Baby Blue, Ultra Vy. Lt.
⌘	720	Bittersweet, Dk.
♡	White	White
◇	Ecru	Ecru
▮	762	Pearl Gray, Vy. Lt.
★	3350	Dusty Rose, Vy. Dk.
B	326	Rose, Vy. Deep
«	3685	Mauve, Dk.
♣	815	Garnet, Med.
●	814	Garnet, Dk.
∴	3033	Mocha Brown, Vy. Lt.
◥	3023	Brown Gray, Lt.
%	739	Tan, Ultra Vy, Lt.
5	3345	Hunter Green, Dk.
T	3346	Hunter Green
☆	3347	Yellow Green, Med.
×	472	Avocado Green, Ultra Lt.
♥	734	Olive Green, Lt.
↑	732	Olive Green
△	731	Olive Green, Dk.
II	327	Antique Violet, Dk.
○	550	Violet, Vy. Dk.
⋈	522	Olive Drab
3	520	Olive Drab, Dk.
L	904	Parrot Green, Vy. Dk.
4	986	Forest Green, Vy. Dk.
⋰	745	Yellow, Lt. Pale
□	727	Topaz, Vy. Lt.
^	772	Loden Green, Vy. Lt.
=	704	Chartreuse, Bright
9	712	Cream
	919	Red Copper
	3046	Yellow Beige, Med.
	817	Coral Red, Vy. Dk.
	915	Plum, Dk.
	3371	Brown, Vy. Ultra Dk.
	898	Coffee Brown, Vy. Dk.

Aunt Mandy's Pantry - **Top Left**

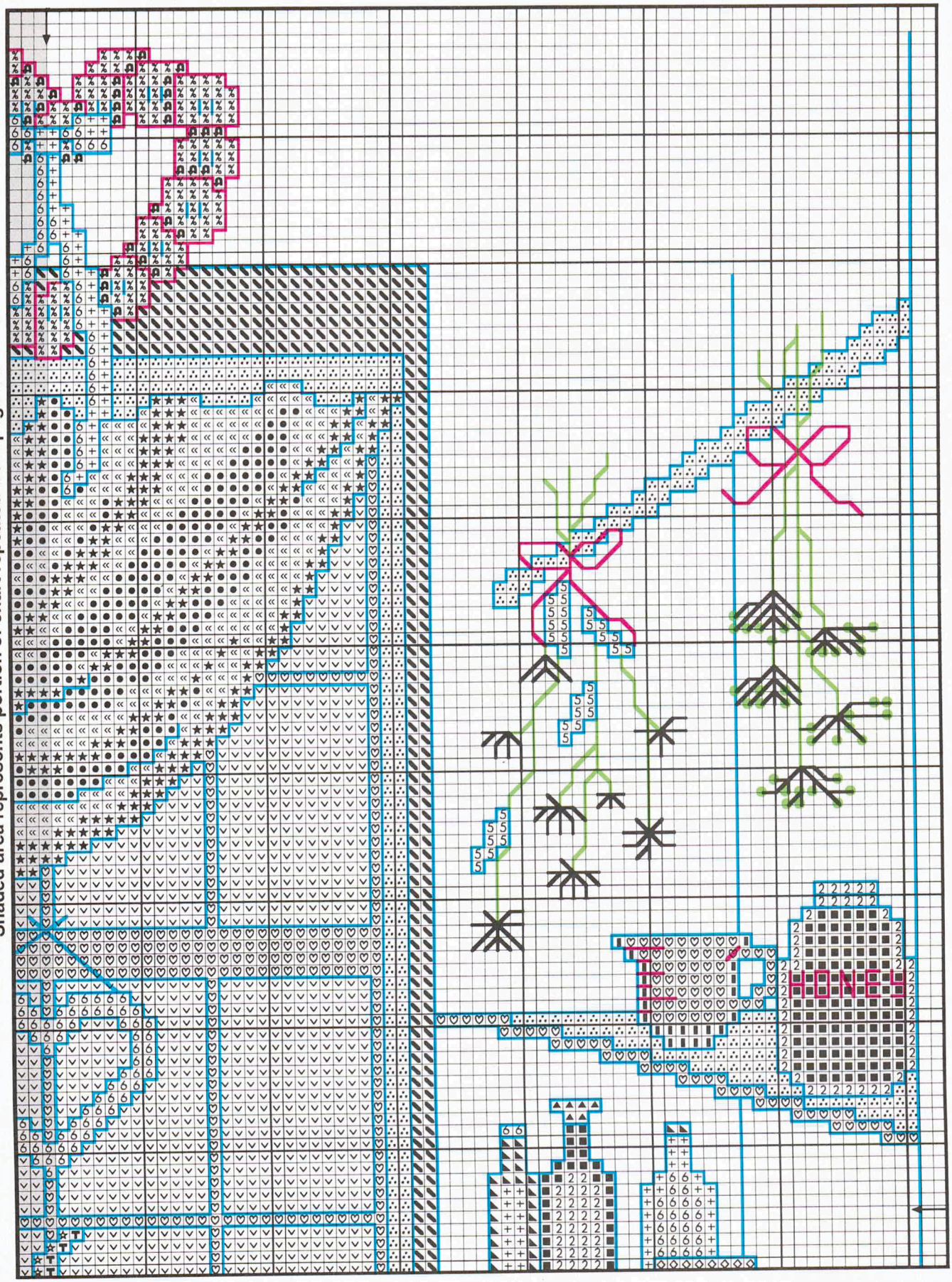
Model shown on front cover. Keycode on page 53.



© 1993 DMC Corporation

Aunt Mandy's Pantry - Top Right

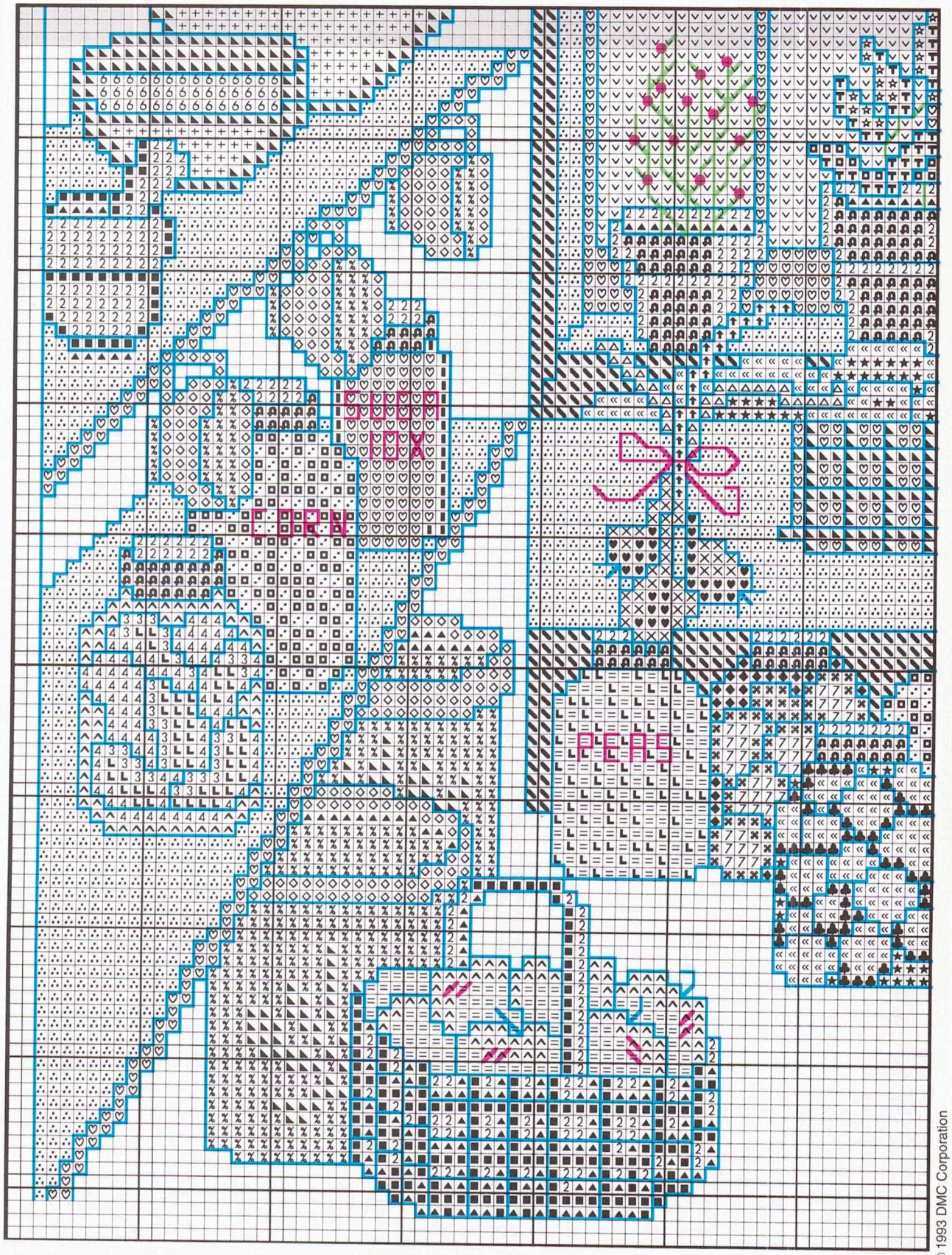
Chart continued on pages 56 and 57.



Shaded area represents portion of chart repeated from page 54.

Aunt Mandy's Pantry - Bottom Left

Shaded area represents portion of chart repeated from page 54.

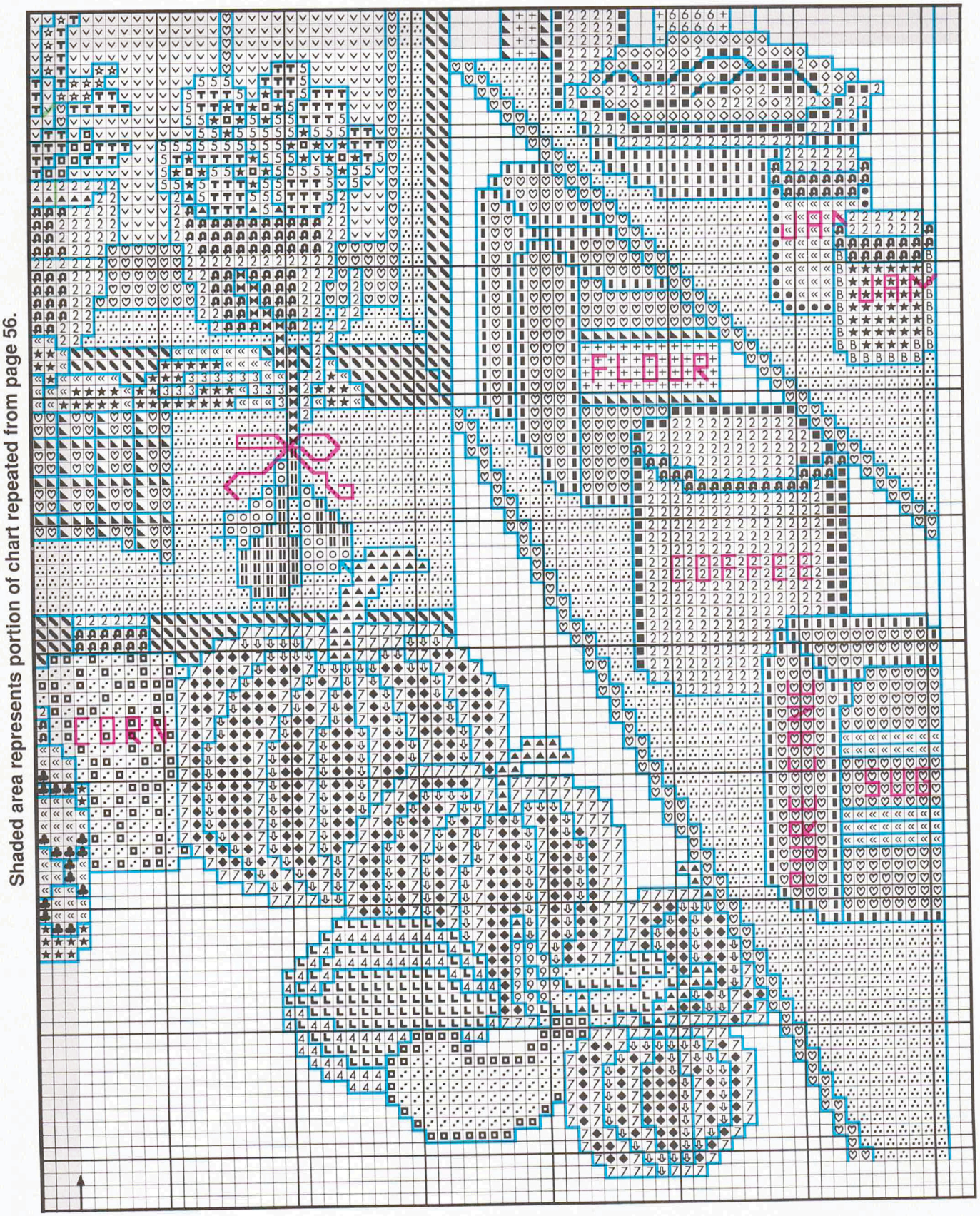


© 1993 DMC Corporation

Aunt Mandy's Pantry - **Bottom Right**

Model shown on front cover. Keycode on page 53.

Shaded area represents portion of chart repeated from page 55.



Shaded area represents portion of chart repeated from page 56.

Framing Alternatives for

For those of you joining us for the first time, I welcome you to the world of needleart framing. For many months now I have taught you how to properly frame needleart. We have talked about conservation framing, the different types of glass, the proper kind of matting to use, how to lace needleart, and in the last issue we learned how to fit and finish off the framed needleart. We have really learned a lot about the proper methods of framing needleart. But what about those pieces that are less than lovely such as the quickie projects, the inexpensive gift? These still deserve to be framed. They may not need the conservation framing, but you are still proud of them and will want to use them for others or yourself as framed gifts or pieces for home decor.

Let's explore some alternative methods of framing needleart. Remember, these methods are not conservation methods of framing, and in some cases the sky is the limit as to what you may do. Please remember to take your valuable needleart to a certified picture framer and have your heirlooms framed professionally. In many cases I will be mentioning products used in alternative framing methods by brand name. The mention of a brand name in this magazine does not show endorsement of products. Mention is strictly to help you understand the use of the products. In many cases you will want to contact the manufacturer to get more information. Simply write this publication and they will forward your inquiry to the manufacturer.

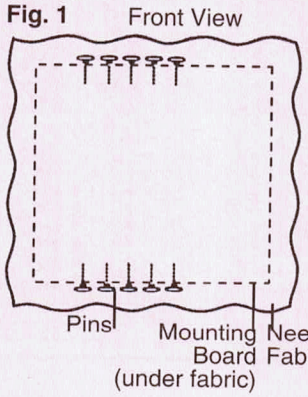
Alternative framing can be broken down into two categories.

Non-adhesive Methods:

Pinning

This method is probably the closest method to conservation you will find in the following suggested techniques. I suppose the purist in me wants you to know about this method first. Pinning should be done on a foam-core mounting board. Cut the foam-core board the size of the frame and make sure this board fits into the frame loosely, as the fabric will cause it to become snug. Center the fabric over the mounting board and place the frame over the needleart. You will need to center the needleart inside the frame and position the mounting board over this. Turn the entire project over and pull the excess fabric over to the reverse side. Position a straight pin into the fabric at each center position to tack the fabric into the foam board. This is done simply to hold the fabric onto the mounting board until you can begin to pin. Turn the needleart again to the front side and remove the frame. Position a pin in the four centers of the edge of the mounting board. Start with two opposite sides and gently pull and begin to pin from this center pin to the outside edges (Fig. 1).You will end up with the pins inserted into the edge of the foam center board and the four corners will look like little tails. Simply pull each of these tails toward the center of the reverse of the mounting board and place a pin into the mounting board as a sharp angle to secure the tail of each corner (Fig. 2). Return the mounted needle-art to the frame and proceed to finish off the frame.

Fig. 1 Front View



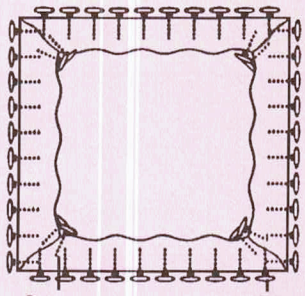


Fig. 2 Pins in corners Pins in edges

Fabri-Tac

This method has been on the market for only a short period of time and is accomplished by cutting the Fabri-Tac to the exact size of the mounting board and slipping the edge of the Fabri-Tac over it (Fig. 3}. This creates a toothed edge to the mounting board similar to a sharp-toothed comb. The needleart is centered and pulled over the edge of the Fabri-Tac. Remember to cut the mounting board slightly smaller, as the pronged edge of the Fabri-Tac will take up some of the room in the frame.

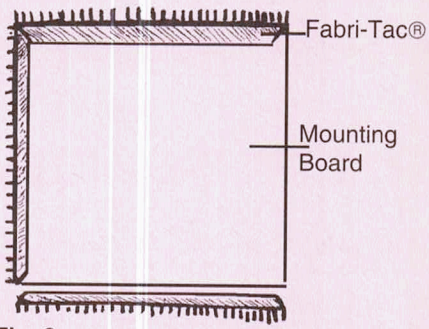


Fig. 3

Adhesive Methods:

Stitchery Tape

This method has been on the market for some time. You will need to obtain the stitchery tape and release spray from a professional framer. Stitchery tape is first mounted to the mounting board (Fig. 4). Then the release paper is removed to reveal the adhesive on the front side of the tape. You simply pull the needleart into this adhesive to position it. Release spray is used on the fabric in the area of the adhesive to neutralize the adhesive so you may remove the material.

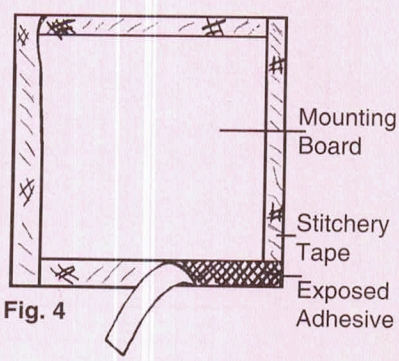


Fig. 4

Pres-On® Adhesive Mounting Board

This method has been on the market for some time. It is a mounting board with a chemically inert adhesive (Fig. 5). You simply apply the needleart into the adhesive of the board and stretch it toward the outside edges.

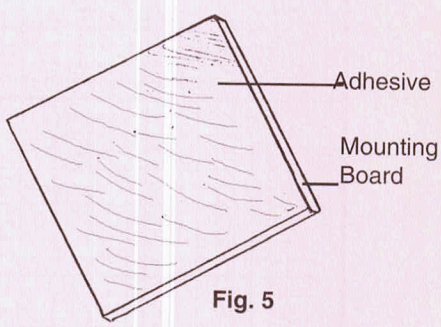


Fig. 5

Quickie Projects

by Kaye Evans, CPF

Pres-On® Foam Mounting Adhesive

This method has also been on the market for many years. The adhesive is on the foam, which is mounted to a gray chipboard. Simply apply the needleart into the adhesive and smooth to the outside edges (Fig. 6).

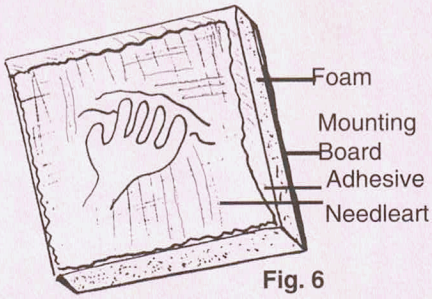


Fig. 6

Perfect Mount

This method has just been introduced to the market and has some new features and benefits. It is an adhesive mounting board that is acid-free and has a white center and a neutral adhesive. The white center will keep the needleart looking light. You can mount directly into the non-aggressive adhesive or you may turn the board over and mount only the edges into the adhesive. When mounting into the adhesive on the reverse side, you do not need additional tape to secure the edges of the needleart. The adhesive, once burnished or rubbed in, will be sufficient to hold the needleart in a stretched position (Fig. 7).

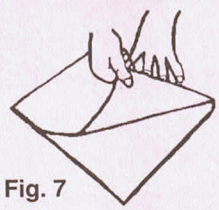


Fig. 7

Quick Stick

This method is an adhesive mounting board that has also been on the market for some time. You simply apply the needleart to the adhesive side of the chipboard mounting board and stretch toward the outside edges.

Soft Mount

This method is the newest version of the Perfect Mount and has the same white center board as its base. It has the neutral adhesive on the reverse side and on the front side (which touches the needleart); it also has a thermo-bonded flannel batting with just a little loft to add softness to your needleart. When framing without matting, you will enjoy the slightly padded look. You can also use the Soft Mount under matting, as it does not add enough puff to cause the mat to pucker out in the center (Fig. 8).

Cushy Mount

This method is also a new version of the Perfect Mount and has the same white center board as its base. It has the neutral adhesive on the reverse side; however, on the front it has a thicker-loft, thermo-bonded batting. This adds a padded look to your needleart. (Thermo-bonded is bonded with heat and not with chemicals, so this product is a lot more neutral than a chemical-bonded batting.) (Fig. 8)

As you may be able to tell from the above methods, you are more apt to find an adhesive mounting system than any other quick method of framing needleart. Always remember that none of the above methods are considered conservation-type framing, like the method taught in the December 1992 issue of *The Cross Stitcher.* When you have some needleart that took only a small amount of time or is a less than lovely piece, you will probably want to consider one of the above methods.

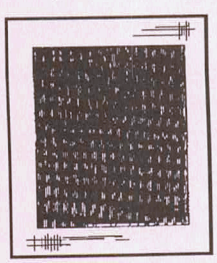
When you do work with a professional framer, how do you know what you want in the framing? The answers to "Questions for your professional framer" in the next issue! Till then, keep a "good frame of mind!"

Previous articles by Ms. Evans:

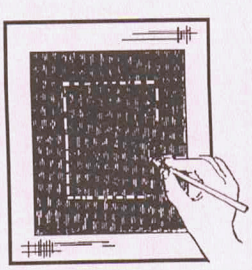
A Conversation on Conservation Framing	December 1992
Laundering Needleart	February 1993
Glass ... A New Frontier for Needleart	April 1993
Mats Make ... a Masterpiece!	June 1993
Finishing Off the Needleart to Fit the Frame	August 1993

For information on back issues, call 1-800-CRAFTS-1.

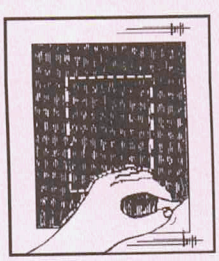
Fig. 8



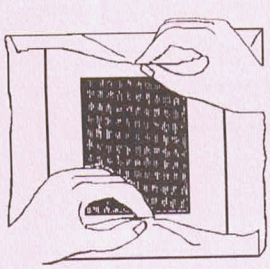
Place Cushy or Soft Mount on the back side of your needleart.



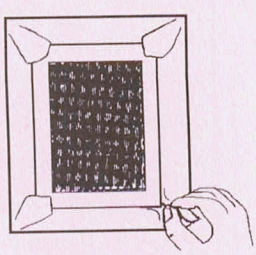
Score the releaes paper on the back side of the mount board.



Remove the release paper to expose the adhesive.



Secure the needleart to the mount board.



Mitre the corners. Mat and frame and you're done!

The Four Seasons Series -

Winter Chickadee

CROSS-STITCH 2 strands

BACKSTITCH 1 strand

APPROXIMATE FINISHED SIZES

14-count - 4-1/4" w x 4-1/4" h
16-count - 3-5/8" w x 3-5/8" h
18-count - 3-1/4" w x 3-1/4" h

STITCH COUNT 59 w x 59 h

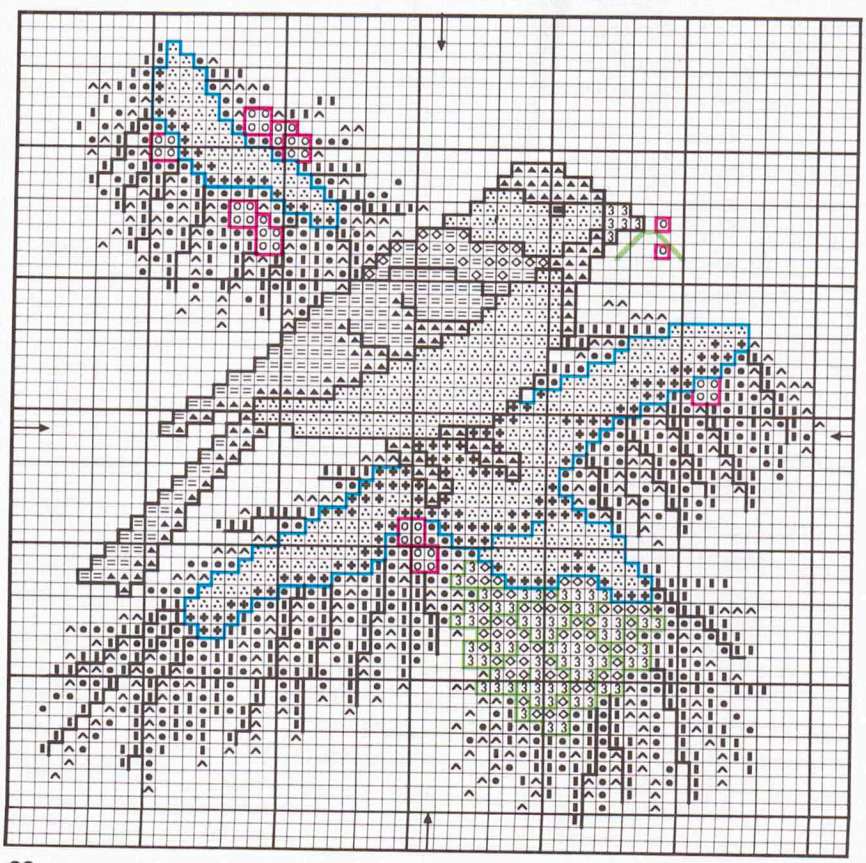
FABRIC

14-count white Damask Aida, article 3229 from Zweigart® Fabrics & Canvas, cut 7" square

MODEL

Mounted in Sudberry House Crown Plate Frame (6" round design area)

Design - Rosemary Sandberg-Padden
Embroidery Thread - DMC Corporation
Fabrics - Zweigart® Fabrics & Canvas
Frame - Sudberry House, Inc.



	DMC		Anchor*	J.&P. Coats*
∴	White	White	2	1001
○	321	Christmas Red	9046	3500
▲	413	Pewter Gray, Dk.	401	8514
=	414	Steel Gray, Dk.	235	8513
●	500	Blue Green, Vy. Dk.	683	6880
◇	840	Beige Brown, Med.	379	5379
3	841	Beige Brown, Lt.	378	5376
^	991	Aquamarine, Dk.	189	6212
▮	992	Aquamarine	187	6186
■	3799	Charcoal, Dk.	236	8999
✚	3756	Baby Blue, Vy. Lt.	1037	7975
	815	Garnet, Med.	43	3000
	839	Beige Brown, Dk.	360	5360

* May not be exact match.

BACKSTITCH INSTRUCTIONS

- Snow - Steel Gray, Dk. (DMC 414, Anchor 235, Coats 8513)
- Pine needles - Blue Green, Vy. Dk. (DMC 500, Anchor 683, Coats 6880)
- Berries - Garnet, Med. (DMC 815, Anchor 43, Coats 3000)
- Pine cone, twig - Beige Brown, Dk. (DMC 839, Anchor 360, Coats 5360)
- Bird - Charcoal, Dk. (DMC 3799, Anchor 236, Coats 8999)

Four Seasons Series:
Spring Robin - April 1993
Summer Bluebird - June 1993
Autumn Oriole - August 1993
For information on back issues call:
1-800-272-3871

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New by Mar Bek

Byzantine Angel

This new design features an angel in a bright blue tunic over an emerald green gown, wrapped with a red robe. Stitch count 95x175.

KIT (includes chart, English Mist 18 ct. Aida, DMC floss, Balger metallics) **$25.00**
S&H $2.00

LEAFLET only **$5.00**
S&H $.75

FRAME KIT (frame, mat, mounting board) **$25.50**
S&H $4.00

CA Residents add 7.25% sales tax to products ordered.

Thumbelina stocks all 17 Mar Bek Angel leaflets, kits and frame kits. Please inquire.

OOE-93 shows 12 pages of counted thread designs available as charts or complete kits. Christmas is included...**$3.00 ppd.**

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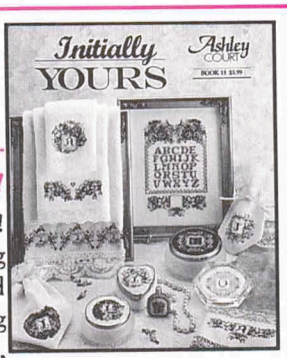
New! Cross-stitch!



Initially YOURS

Roses and florals make your home beautiful!

These 12 designs are beautiful! Personalize the projects by using any of the three included alphabets. Add a finishing accent to dress up the pocket, collar, or cuff on your blouse, afghans, household accessories, tote bags, clothing...the ideas are endless. Two samplers included. Great as a gift...or keep for yourself!

New!

Nutcracker Sweet Christmas

Create a cross-stitch Christmas this year!

Celebrate Christmas with these holiday cross-stitch projects. Baby's first Christmas, stockings, ornaments, & home decor, are just some of the 20 different designs ready for you to stitch. Gingerbread man, Santa, teddy bears, snow-covered pine trees, dolls, holly & bells bring Christmas into your home.

Each book includes:

- Roberta Madeline, designer
- easy-to-read computer charts
- additional ideas on how to use designs
- quick 'n easy to more challenging designs

The floss key charts include:

DMC, Anchor, and Coats & Clark

Qty: Total

_____ **Initially YOURS** .....$5.99 .....$_____
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Send my idea filled cross-stitch books today!

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Clip coupon and send with check (US funds only) to:
The Cross Stitcher, Dept. MXTA, 701 Lee St., Suite 1000, Des Plaines, IL 60016

Vinyl-Weave™ Wreaths ...

Cross-Stitch for

by Claire Bryant

Inexpensive, Quick, and Fun to Make!

These ornaments are stitched on 14-count white Vinyl-Weave™ fabric. Vinyl-Weave will not rip, ravel, or stretch out of shape. No finishing is needed. When cutting out, leave just enough Vinyl-Weave around the edge so the stitches will not fall out. A guide would be one square left around stitched areas. Ornaments were mounted to 8-inch wreaths by running matching thread through each ornament and attaching to wreath. Ornaments could also be attached with a hot-glue gun; however, adult supervision is advised.

Halloween Wreath

CROSS-STITCH 2 strands **BACKSTITCH** 1 strand

BACKSTITCH INSTRUCTIONS

Ghost - Black (DMC 310, Coats 8403, Anchor 403)
Pumpkins - Brown (DMC 840, Coats 5379, Anchor 379)

	DMC		J. & P. Coats*	Anchor*
=	971	Pumpkin	2099	316
■	840	Brown	5379	379
●	310	Black	8403	403
▽	317	Gray	8512	400

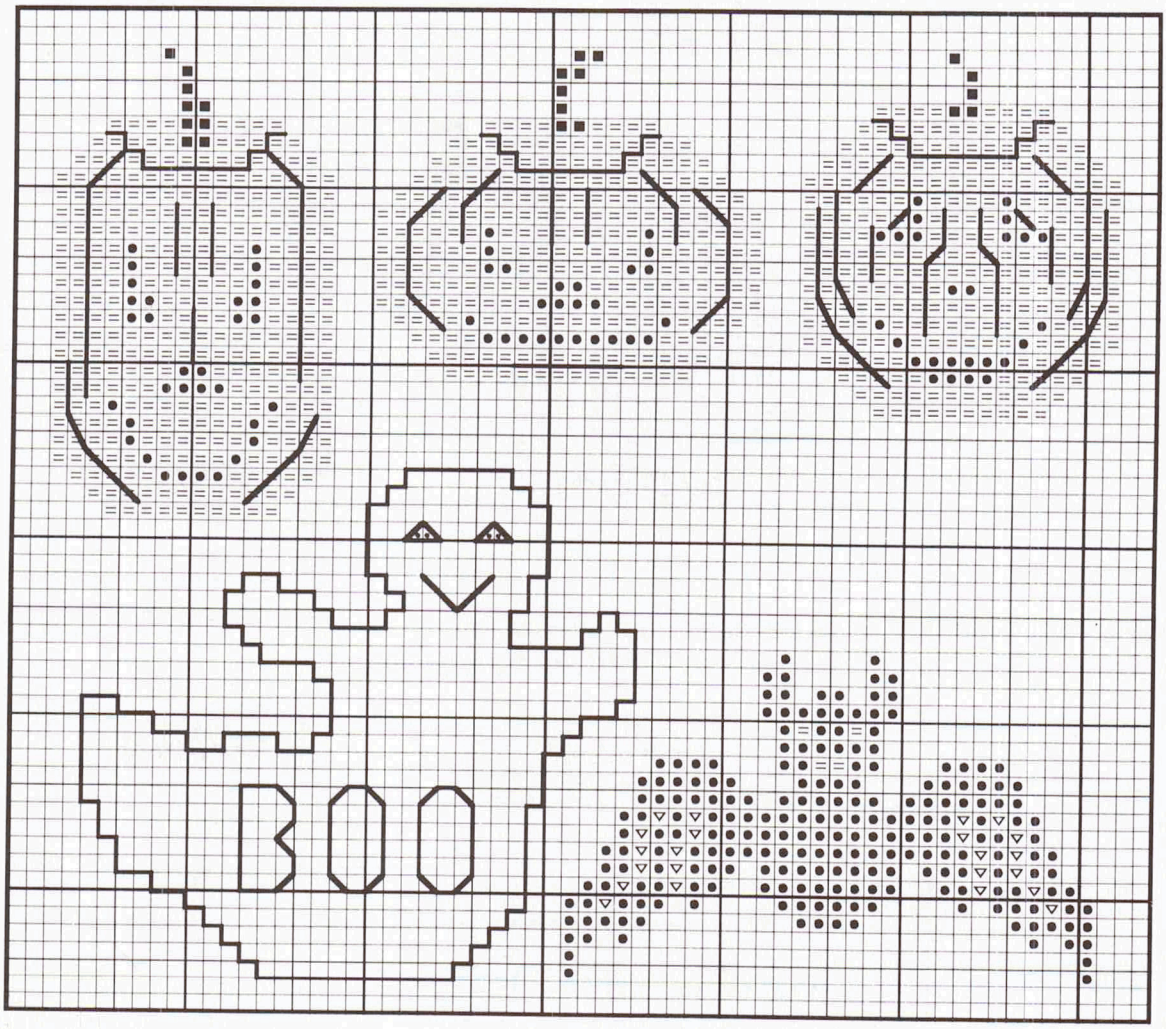
*May not be exact match.

SPIDER WEB

Using 6 strands of gray floss and working from the back of the wreath, stretch thread back and forth across opening and around branches until there is an ODD number of "spokes." Tie end off. Weave one long strand around and around, over and under, until center is filled. Run the end loosely around the "web" as shown, tucking the end under the wreath.

If you are unable to find Vinyl-Weave™ in your area, contact Charter Publishing Co., P.O. Box 36002, Greensboro, NC 27416-6002; (919) 674-3320.

Designs - Claire Bryant



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Kids

Thanksgiving Wreath

Designs - Claire Bryant

CROSS-STITCH 2 strands

BACKSTITCH 1 strand

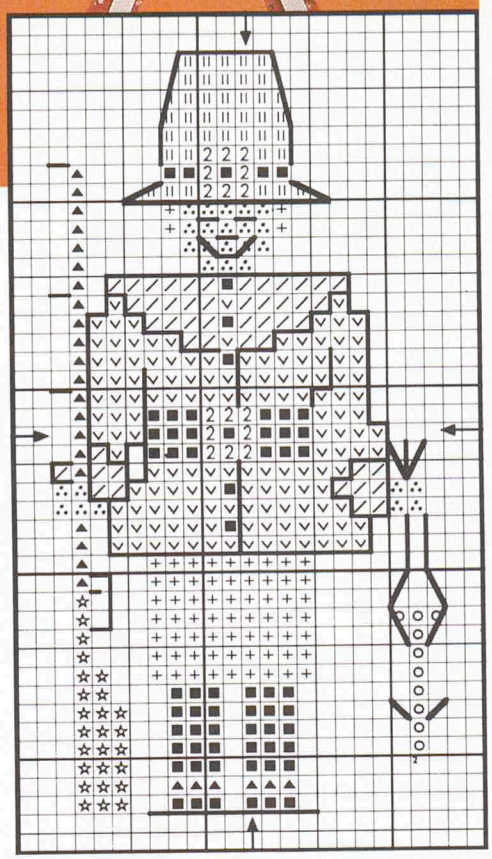
	DMC		J. & P. Coats*	Anchor*
■	3021	Brown Gray, Dk.	5395	905
2	972	Gold	2307	355
II	842	Beige Brown, Vy. Lt.	5933	388
∴	758	Terra Cotta, Lt.	3868	868
v	640	Beige Gray, Vy. Dk.	5393	393
/	712	Cream	5387	926
▲	317	Gray	8512	400
☆	3031	Mocha Coffee, Vy. Dk.	5472	359
+	610	Drab Brown, Vy. Dk.	5889	889
o	434	Brown, Lt.	5000	370

***May not be exact match.**

BACKSTITCH INSTRUCTIONS

Bird - Brown, Lt. (DMC 434, Coats 5000, Anchor 370)
Bird's beak - Gold (DMC 972, Coats 2307, Anchor 355)
Line under pilgrim's feet - Gray (DMC 317, Coats 8512, Anchor 400)
Handle and markings on rifle - Mocha Coffee, Vy. Dk. (DMC 3031, Coats 5472, Anchor 359)
Face - Drab Brown, Vy. Dk. (DMC 610, Coats 5889, Anchor 889)
All other backstitching - Brown Gray, Dk. (DMC 3021, Coats 5395, Anchor 905)

For pumpkins on Thanksgiving wreath, use same chart as Halloween Jack-O-Lanterns without the features. Bundles of "straw" can be twisted paper, raffia, or dried grass tied together. Candy corn is glued in place with a hot-glue gun.



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Free Vinyl-Weave™ Samples

Teachers and children's group leaders can receive a free teacher package with a sample of Vinyl-Weave™ provided their request is made on appropriate stationery (i.e., school, Scout headquarters, church). Write to Charter Publishing Co., Attn.: Claire Bryant, P.O. Box 36002, Greensboro, NC 27416-6002.

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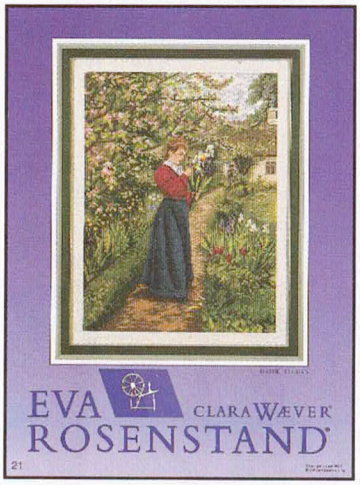

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New for Cross-Stitch ...

DMC Adds to Metallic Collection

DMC introduces four new colors to its metallic line: green, red, black, and pearl white. This brings the color range to a total of 11. The DMC Corporation, 10 Port Kearny, South Kearny, NJ 07032.

Sampler Pincushion Doll

The pincushion skirt is of a sampler pattern stitched on linen. The doll kit includes a handpainted, signed doll top with complete stitching designs and instructions for assembly. Doll kit retails for $35; emery kit retails for $5. Sewing Chest Designs, P.O. Box 2204, Dearborn, MI 48123; (313) 563-4789.

Anchor Adds 50 Colors

Anchor has added 50 new colors to its embroidery floss line for a total of 444 shades (422 solids, 22 variegated). Coats & Clark, Inc., Consumer Service Dept., P.O. Box 27067, Greenville, SC 29616.

Product Guide

We encourage you to first shop your local craft and needlework stores for stitching supplies. If you are unable to find the products featured in this issue, write the companies listed below for additional information. For a faster reply and as a courtesy to the companies, please include a large self-addressed, stamped envelope with your inquiry.

Trivets (pg. 9): **Fond Memories, Inc.,** One Terminal Way, Norwich, CT 06360; (203) 887-4789.

Prefinished Lace Towel (pg. 9): **Tish & Amy Originals,** P.O. Box 514, Centerville, AL 35042; (205) 926-5100.

Aidas, linens, waste canvas (pg. 10), prefinished items: **Charles Craft, Inc.,** P.O. Box 1049, Laurinburg, NC 28353; (919) 844-3521.

Fun Mugs (pg. 10): **Kelly's Crafts,** 8170 Leeshore Dr., Maneville, OH 45039; (513) 459-1113.

Caps for cross-stitch (featured in June issue): corrected address for **Seebo's Creations, Inc.,** 9304 Belforg Rd. Richmond, VA 23229; (804) 741-0427.

Humorous frog, cat, and pig designs (pg. 25): **Roger and Ann Steinbach,** 206 Pond Drive, Suffolk, VA 23434.

DMC embroidery floss, Pearl Cotton, metallics, variegated floss, and Flower Thread: **DMC Corporation,** Port Kearny Building #10, South Kearny, NJ 07032-0650.

Anchor and J. & P. Coats embroidery floss, Pearl Cotton, metallics, variegated floss, Marlitt: **Coats & Clark, Inc.,** Consumer Service Dept., P.O. Box 27067, Greenville, SC 29616; (800) 648-1479.

Kreinik blending filaments, cords, cables, braids, braided ribbons, and silk thread: **Kreinik Mfg. Co., Inc.,** 9199 Reistertown Rd., Suite 209-B, Owings Mills, MD 21117; (800) 537-2166.

Mill Hill seed beads and perforated paper: **Gay Bowles Sales, Inc.,** P.O. Box 1060, Janesville, WI 53547; (608) 754-9212.

Sterling, Rainbow, Estaz, silk and rayon threads: **Madeira Marketing, Inc.,** 600 East 9th, Michigan City, IN 46360; (219) 873-1000.

Edinborough (pg. 19), Tilla tree skirt (pg. 27), Cottage huck towel (pg. 34), Shenandoah placemat (pg. 23), Lugana (pg. 13), Salem Cloth (pg. 49), Glasgow (cover), Damask Aida (pg. 60), linens, Aidas, prefinished items: **Zweigart® Fabrics and Canvas,** Weston Canal Plaza, 2 Riverview Dr., Somerset, NJ 08873; (908) 271-1949. Mail-order source for Zweigart products: **Rosemary Drysdale**, 80 Long Ln., East Hampton, NY 11937; (516) 324-1705.

Versa-Tie (pg. 40): **Studio Seven,** P.O. Box 151, Salem, OH 44460; (216) 337-6348.

Crown plate frame (pg. 60), ladies oval box (pg. 46): **Sudberry House, Inc.,** Colton Rd., Box 895, Old Lyme, CT 06371; (203) 739-6951.

Vinyl-Weave (pg. 62): **Charter Publishing Co.,** P.O. Box 36002, Greensboro, NC 27416-6002; (919) 674-3320.

Note Holder (pg. 31): **Personal Touch,** 206 Ravenway Dr., Seffner, FL 33584; (813) 685-6255.

Denim vest (pg. 12): **Designing Women, Unltd.,** 601 East 8th, El Dorado, AR 71730; (501) 862-0021.

Creative Charm heart (pg. 36): **Pat and Pam, Inc.,** P.O. Box 5008, Lubbock, TX 79408; (806) 792-0844.

Travel mug (pg. 34): **Daniel Enterprises, Inc.,** 5521 Scotch Meadows Dr., Box 1105, Laurinburg, NC 28352; (919) 277-7441.

Coasters (pg. 34): **New Berlin, Inc.**, S82 W19362 Apollo Dr., Muskego, WI 53150; (414) 679-0700.

Orange Aida (pg. 33), handmade buttons (pg. 33), linens, Aidas, prefinished items: **Wichelt Imports, Inc.,** Rural Route 1, Stoddard, WI 54658; (608) 788-4600.

Pfaltzgraff stoneware, china, and flatware (pg. 23): **Pfaltzgraff** Collector's Catalog, 1-800-999-2811.

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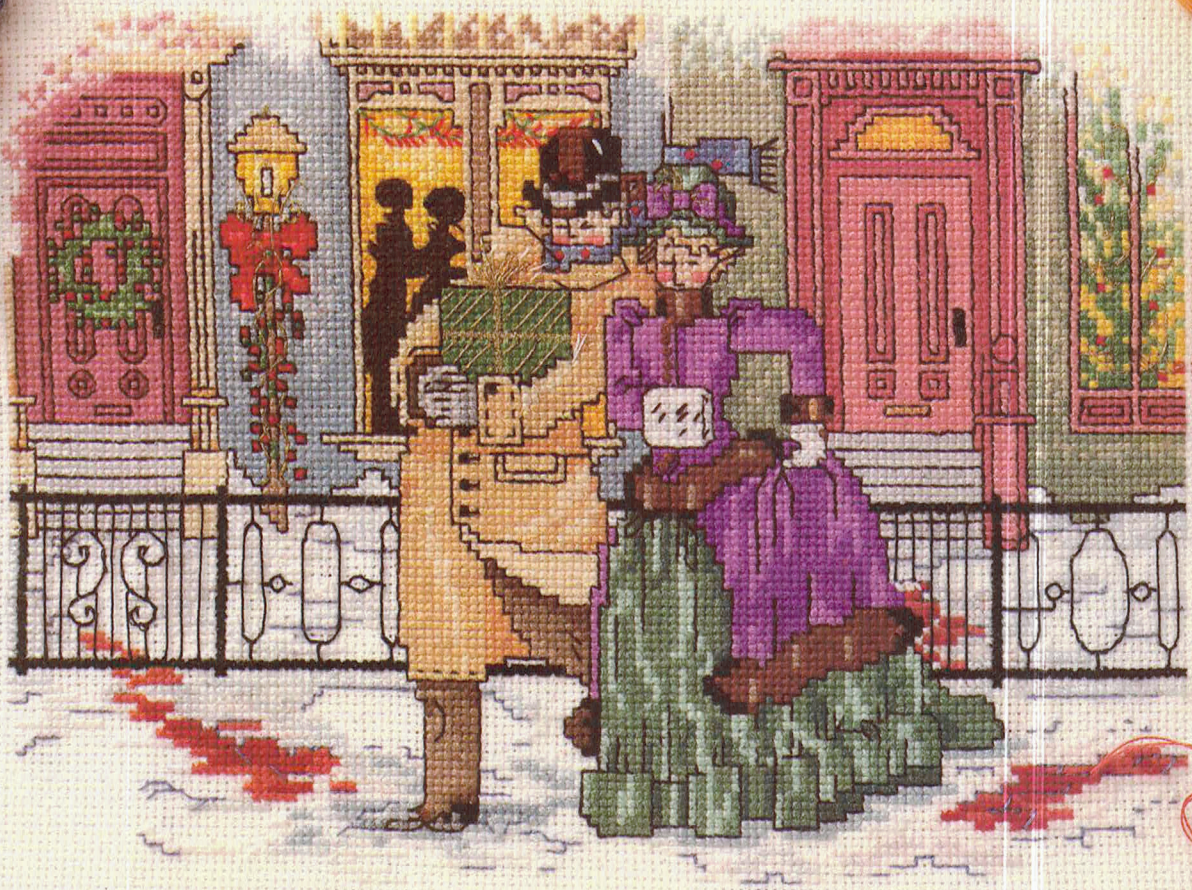

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